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POLICE ON GUARD AS MUCK CONDUCTS, DEFYING PROTESTS

Bluecoats Surround Carnegie Hall While Boston Symphony Gives Final Concerts of Season in New York—Major Higginson Supports His Leader in Bitter Campaign—Woman Leads Fight—Two Immense Audiences Give Director Friendly Greeting—Brooklyn Issues Ban

DOCTOR MUCK conducted the Boston Symphony Orchestra in the final pair of concerts for the season in New York last week amid a spectacular bombardment of protest. Carnegie Hall was guarded like a Bolshevik convention on Thursday night. A score of policemen lined the entrance of the auditorium, while dozens of giant detectives, some resplendent in evening clothes, mingled with the huge crowd and scanned every Brahms devotee with the eye of suspicion. Orders were issued to bar the standees and consequently hundreds of persons were refused admission. An hour before the time special officers announced that no tickets were on sale.

The unique spectacle of a New York symphony concert heavily guarded was the outcome of a movement launched a week before by Mrs. Jay, a wealthy woman of the city, who made vigorous appeal to the federal and city authorities in her efforts to prevent the appearance of Dr. Muck. A "questionnaire" was sent to the conductor, demanding that he prove his claim of Swiss citizenship and deny any anti-American feeling. Major Higginson responded through the New York press, defending Dr. Muck, stating that the Government had examined his record. So the battle raged in the columns of the newspapers. Yet, the concerts were given as scheduled.

Thursday's Concert

The tenseness of the situation affected both the conductor and the orchestra at the final concert. Rigid and expressionless, obviously laboring under a strain, Dr. Muck nodded stiffly in acknowledgment of the prolonged storm of applause. But the openly expressed cordiality of the audience could not soften the austerity of the distinguished Swiss citizen.

Brahms's Third Symphony was read in the dark mood of the C Minor and at moments with the light spirit of the Second. The conductor failed to arouse the slumbering fires; he seemed content to be the learned *cicerone* and parade the virtuosity of his immaculate band.

Sibelius's "Pohjola's Daughter," Op. 49, and his "Night Ride and Sunrise," Op. 55, fared better, but did not entirely escape the lethargic spell. The fascinating colors of the fantasia and the poem, with their oppressive atmosphere, created a profound effect.

The "Tristan and Isolde" Prelude concluded the program.

The audience was clamorous in its approval and recalled Dr. Muck numerous times. Nor must we omit to record that the orchestral players were called upon by the conductor to share in the plaudits.

A dozen or more boxes were empty and throughout the hall were the vacant seats of subscribers who were in sympathy with the anti-Muck campaign.

The Final Concert

By Saturday afternoon most of the clamor had subsided and the final concert of the season was therefore without most of the detracting features which attended the first of the pair. To



UMBERTO SORRENTINO

Talented Young Italian Tenor, Who Has Followed Early Operatic Successes by an Admirable Record as a Concert Artist. (See Page 2)

be sure, the authoress of the agitation had seven blind children from an orphanage conducted into the hall, to symbolize, as explained in the newspapers, the blindness of the country to the wiles of the foe. The little tots must have enjoyed the entertainment, however, for Dr. Muck had recovered his equanimity and consequently conducted at his best. His conception of the Mozart E Flat Major Symphony (K. 543) was typical of his finest qualities—searching thoroughness, precision, tempered by extreme grace. The minuet was conspicuous for a lack of daintiness and absence of poetical imagination.

As if to wreak vengeance upon the New Yorkers, the closing number was the Rimsky-Korsakoff "Scheherazade," which has long since passed its appointed one thousand and one auditions in New York. But the repetition of the familiar tales was actually a delight; a performance distinguished for its refinement and elegance of execution. The performance of these remarkably excellent musicians fully justified the choice. The final movement was marred in the solo passages by Concertmaster Witek, who

was several degrees off pitch. A. H.

The Boston Symphony Orchestra will not play in Brooklyn next season under the auspices of the Brooklyn Institute of Arts and Sciences if Dr. Muck remains as conductor. Announcement was made by the Board of Trustees of the institute that the contract with Major Henry Lee Higginson's musical organization would not be renewed unless some other leader was substituted for Dr. Muck. A resolution to this effect was adopted by the trustees at a meeting on Thursday, but why it was not made public before the concert at the Brooklyn Academy of Music on Friday night was not explained.

Italian Artists to Be Called to Colors

Before the end of April every Italian artist in the Metropolitan Opera Company of military age will be required to report to the Italian Consul, to be examined for military service abroad. Caruso is above the age limit of forty-one years, but Giovanni Martinelli will be among those called. Conductors Papi and Moranzoni are of military age.

DEATH CLAIMS TWO UNIVERSALLY KNOWN RUSSIAN MUSICIANS

Safonoff, Former Conductor of New York Philharmonic, and Cui, Noted Composer, Pass Away in Native Country—Former Was Well Known as Pianist and Pedagogue as Well as Orchestra Director—Cui Was Long Inimical to School Represented by Tschaikowsky and Rubinstein—His Compositions Not Distinctly National in Character

DEATH recently took two distinguished Russian musicians: Wassili Safonoff, who was formerly conductor of the New York Philharmonic Orchestra, and César Cui, who is known to Americans as a composer.

Wassili Ilyitsch Safonoff, orchestra conductor and pianist, died recently at Kislovodsk in the Russian Caucasus, according to cable reports received last week. Safonoff was born at Itschory, a small village in the same province, on Feb. 6, 1852. His father was a Caucasian general and young Safonoff is said to have led a strenuous life as a Cossack cavalryman.

His early musical education was received at the Imperial Alexander Lyceum in Petrograd, where he studied piano with Leschetizky and Brassin and theory with Sike and Zarembo. His musical début was made as a pianist with the Imperial Society of Music in Petrograd, in 1880. He made an extended concert tour with Davidoff and taught in Petrograd from 1881 to 1885. He was also at one time a student at the Moscow Conservatory and became its director in 1889, succeeding Tanieff. He held this position until 1890. He made his début as a conductor in London in 1890 and was heard as conductor in various European cities.

He became conductor of the New York Philharmonic in 1906, remaining here until 1909. Since then he had conducted the London Symphony Orchestra and given numerous recitals in London. As a conductor, Safonoff was peculiar in that he objected to using a baton. He first carried it under his arm and later discarded it altogether. Safonoff was a man of magnetic personality not only in social relations, but also at the head of an orchestra. He was a very devoted father and always carried on his person a photograph of his wife and his eight children. One of his sons was decorated by the Czar in 1916 and later was killed in battle.

During his directorship of the Moscow Conservatory he published a method of piano instruction, with a rather radical fingering system. Lhévinne was his most distinguished pupil.

César Antonovitch Cui, the noted Russian composer, died recently in Petrograd. Cui was the son of an officer in the army of Napoleon which invaded Russia in 1812. The elder Cui was wounded and unable to return to France, so, settling in Russia, he married a Lithuanian lady and settled down as professor of French at the high school at Vilna.

César Cui was born at Vilna on Jan. 18, 1835. He received his early education at the school where his father taught and, as he showed musical talent at an

[Continued on page 2]

DEATH CLAIMS TWO UNIVERSALLY KNOWN RUSSIAN MUSICIANS

[Continued from page 1]

early age, he began the study of piano as a small child and also had lessons in harmony from Moniuszko. In 1850 he entered the School of Military Engineering, Petrograd, and at his graduation in 1857 was appointed professor. He became an authority on military fortification and lectured on the subject at the Artillery School and Staff College. During his period of studies at the Military School he was compelled to give up his music, but on his graduation he came in contact with Balakireff and again resumed the study of music. In 1858 he married Mlle. Bamberg, a pupil of Dargomizsky.

His first published work was a Scherzo for four hands and, in 1859, an operetta for private performance, called "The Mandarin's Son." His finest work was an opera, "William Ratcliff" (1861), which, however, has never had the success it deserves.

His compositions include in all eight operas, sixteen sets of piano pieces, eleven for strings, including ensemble and solo numbers, of which latter his "Orientale" is perhaps his best known work; eight compositions for orchestra, four of which are suites; seven choral works and fourteen sets of songs for various voices. Although not, strictly speaking, a Russian, Cui was always a passionate propagandist for Russian music and in his literary works he assailed Tchaikowsky and Rubinstein for their defection. Notwithstanding this, Cui's music is more French than Russian in character.

TO GIVE VERDI "REQUIEM"

Scheduled by Metropolitan for Good Friday Under Setti's Baton

Giulio Setti will conduct Verdi's "Requiem Mass" at the Metropolitan Opera House on Good Friday afternoon, March 29. The work, composed as a memorial to Alessandro Manzoni, was last given on four occasions in the first two seasons of Gatti-Casazza's management, as it had often been before, under both Conried and Maurice Grau.

Next week's solo quartet will include Claudia Muzio, Sophie Braslau, Giovanni Martinelli and José Mardones, while Mr. Setti's Italian chorus will be reinforced by young American artists who are members of the Chorus School. A performance of Verdi's "Requiem" is also announced for April 4 at Carnegie Hall by the New Choral Society of New York, under Louis Koennenich.

Bernard Altschuler Directs Orchestra in Concert for Camp Upton Men

A concert was given at Camp Upton on March 5 by thirty musicians from New York, conducted by Bernard Altschuler, solo cellist of the Russian Symphony Orchestra. The concert was given for the benefit of the soldiers and an entertainment followed. Colonel Johnson was present and an audience that included some 3200 soldiers.

Umberto Sorrentino's Unique Success as a Concert Artist

THE American career of Umberto Sorrentino is unique and is probably without a parallel among contemporary singers. Mr. Sorrentino came to America from his home, Italy, barely a decade ago. Unlike most of his countrymen he went to Central America, not North America, and there appeared in opera. He made his way and soon was engaged to sing in opera in Mexico under the management of the late Lombardi. After considerable success there he came to New York. During Henry Russell's consulship he was with the Boston Opera Company.

Mr. Sorrentino had found the concert field congenial to him, again unlike most Italian tenors, and returning to New York from Boston, decided to establish himself in it. This was in 1912. Hard work, devotion to his studies brought him many opportunities and he gradually won recognition as a concert artist.

WORCESTER WELCOMES MUCK

Boston Orchestra Gives Fine Concert with Irma Seydel as Soloist

WORCESTER, MASS., March 11.—The biggest musical event of last week was the closing concert of the Ellis series of 1917-1918, given in Mechanics' Hall by the Boston Symphony Orchestra, under the direction of Dr. Karl Muck. The brilliant program was enjoyed by more than 1600 music-lovers. A cordial welcome was extended to Dr. Muck and enthusiastic applause followed the presentation of each number. Assisting soloist with the orchestra was Irma Seydel, violinist, and while there were many regrets over the non-appearance of Arthur Hackett, tenor, who was originally scheduled for the program, Worcester lovers of music gave hearty welcome to the charming young artist, who scored her first success in the city as soloist at the Music Festival of 1912.

Miss Seydel's playing of Saint-Saëns' Concerto in B Minor will linger long in the memory of those who heard her performance last week. The program opened with the "Star-Spangled Banner" and then came Beethoven's C Minor Symphony. The orchestra never responded better to Dr. Muck's inspired baton, and the audience listened with deep interest. The conductor was recalled at the close of the symphony and throughout the program a most cordial spirit of appreciation was evident. Other orchestral works given included "The Swan of Tuonela," Sibelius, and Enesco's "Rhapsodie Roumaine" in A. T. C. L.

Portland Applauds Maud Powell

PORTLAND, ORE., Feb. 23.—Maud Powell, the noted violinist, appeared in concert on the evening of Feb. 20, before an audience which filled the Heilig Theater. Her principal offerings were Saint-Saëns' Sonata in D Minor and the Sibelius Concerto in D Minor. She was called upon for a number of extra numbers. A. B.

Maud Powell Plays at Camp Lewis

TACOMA, WASH., March 8.—Maud Powell, the violinist, gave a recital in the Liberty Theater at Camp Lewis on the evening of March 7. Miss Powell offered a program which included lighter numbers and she was greatly applauded both by the men in uniform and by the civilians in the audience. A. W. T.

EMIL HEERMANN IN JAIL AT DAYTON

Concertmaster of Cincinnati Orchestra Arrested as an Alien Enemy

CINCINNATI, O., March 16.—Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra, head of the violin department of the Cincinnati College of Music and son of the famous German violinist and pedagogue Hugo Heermann, has been arrested as an alien enemy and is at present detained in the county jail at Dayton, O. Heermann was arrested last Saturday, but upon representations made to the local Government authorities by A. J. Gantvoort, manager of the College of Music, and Edward Delaney, assistant manager, he was released pending orders from Washington, which arrived Monday morning and which ordered his detention in Dayton. Heermann is accused of having violated the law in regard to enemy aliens in not having obtained a permit before leaving town on a recent tour of the orchestra to Milwaukee and other places. He also recently went to New York with Kline Roberts, manager of the orchestra, on a business trip in connection with the orchestra, without going through the required formality. Heermann made a statement to the local public just prior to his being taken to Dayton, in which he said that the charges were true, but that he had not been aware of the requirements of the law. He has his first citizenship papers and stated that he intended to complete his naturalization at the earliest possible moment regardless of the present affair. Every effort is being made by his friends and the authorities of the Symphony orchestra to obtain his release at the earliest possible moment. Should these efforts prove to be of no avail, musical Cincinnati will suffer a severe loss.

MUCK ENDS BROOKLYN SERIES

Audience Enthusiastic Despite Agitation Against Boston Conductor

The final concert in the Brooklyn series by the Boston Symphony Orchestra, conducted by Dr. Muck, was given at the Academy of Music on Friday evening, March 15, to a particularly enthusiastic audience, despite the agitation against Dr. Muck.

Never has the orchestra played more brilliantly and with greater finish. Mozart's Symphony in E Flat received splendid treatment and was much enjoyed, especially the dainty Minuet movement and the colorful Finale. Hearty applause recalled Dr. Muck and brought the band to its feet.

In the Tchaikowsky Serenade for Strings in C the tone of the strings was very beautiful. The applause evoked by the work was sustained and enthusiastic, again bringing the orchestra to its feet.

The most beautiful playing of the evening was furnished in Goldmark's Overture, "Sakuntala," which closed the program, and the conductor was recalled time and again, the orchestra standing in response to the farewell ovation.

A. T. S.

National Patriotic Song Committee Visits Fort Hamilton

A delegation of the National Patriotic Song Committee, comprising Emily Nichols Hatch, Yvonne de Tréville and Kendall Mussey, motored over to Fort Hamilton on Wednesday evening to attend the concert given by the Coast Artillery Band under Rocca Resta. For one of the prominent members of this committee—Percy Grainger—was the evening's soloist as well as the composer of several of the numbers on the program. It is planned to have other members of the committee co-operate at these concerts. The evening before, Mme. de Tréville had been the guest of honor of the Vocal Teachers' Association of New York.

Mme. Leginska's Montreal Triumph

A telegram received by Messrs. Haensel and Jones, Ethel Leginska's managers, tells of the pianist's triumph in her Montreal (Canada) debut. Mme. Leginska appeared there on Friday evening, March 15.

ward Delaney, assistant manager, he was released pending orders from Washington, which arrived Monday morning and which ordered his detention in Dayton. Heermann is accused of having violated the law in regard to enemy aliens in not having obtained a permit before leaving town on a recent tour of the orchestra to Milwaukee and other places. He also recently went to New York with Kline Roberts, manager of the orchestra, on a business trip in connection with the orchestra, without going through the required formality. Heermann made a statement to the local public just prior to his being taken to Dayton, in which he said that the charges were true, but that he had not been aware of the requirements of the law. He has his first citizenship papers and stated that he intended to complete his naturalization at the earliest possible moment regardless of the present affair. Every effort is being made by his friends and the authorities of the Symphony orchestra to obtain his release at the earliest possible moment. Should these efforts prove to be of no avail, musical Cincinnati will suffer a severe loss.

Last Thursday evening the pupils of Adele Westfield, whose splendid work as pianist and teacher at the College of Music is well known, were heard in recital at the Odeon, the recital hall of the institution. It was an evening entirely devoted to American composers and the young artists gave their program in a manner which was highly gratifying to the large audience present.

At the Cincinnati Conservatory of Music Thursday evening was devoted to a program by the orchestra of the school under the direction of P. A. Tirindelli. The latter's effective work with his charges could be plainly perceived in the presentation of the various orchestral numbers and accompaniments, which more than pleased the large audience gathered for the occasion. The soloists, all pupils of the conservatory, all scored decided hits. Among them were students from the classes of Mr. Tirindelli, Dr. Fery Lulek and Marcan Thalberg. Another event of interest at this school was the joint recital of Emma Boyd, soprano, pupil of John A. Hoffman, and Helen Atchison, pianist, who is studying under the direction of Marcan Thalberg. The work of both was very satisfactory.

L. G. S.

DAMROSCH ENDS NEW YORK SERIES

Hofmann a Masterly Soloist With Orchestra—Revival of Elgar Symphony

New York Symphony Orchestra, Conductor, Walter Damrosch. Concert Aeolian Hall, Afternoon, March 17. Soloist, Josef Hofmann, Pianist. The Program:

Symphony No. 1 in A Flat, Elgar; Concerto for Piano and Orchestra, in E Minor, Chopin; "Chromatic," for Piano and Orchestra, Dvorsky.

It seems a pity that the last concert of the New York Symphony Orchestra this season should have offered but one item of pure musical enjoyment. Josef Hofmann's performance of the Chopin E Minor Concerto provided the only luminous spot on Saturday night's and Sunday afternoon's program, and it sounded doubly blessed coming on the heels of Elgar's distended and somniferous lucubrations. The E Minor Concerto is much more tenuous matter than the F Minor and has need of treatment proportionately delicate, of the fragile style and diminutive frame. Mr. Hofmann published it with a kind of divine simplicity, in the most exquisite water colors and with all the continence of supreme art. It was a superlative feat, even for this pianist.

The Concerto would have provided an unforgettable ending to the season. Instead, there came an anticlimax in the shape of the ugly, irritating, tiresome and altogether purposeless "Chromatic" by the still enigmatic Dvorsky, of whom Mr. Hofmann is prophet. This undigested mixture of Debussy, Dukas and Strauss for piano and orchestra was done here with Mr. Hofmann's assistance by the Philadelphia Orchestra last year at the concert sponsored by the Friends of Music. There was then no discoverable reason why the thing should be played again, nor did last Sunday's repetition disclose any. It was well performed, however, Mr. Hofmann, naturally, attending to the piano part.

If Mr. Damrosch had to revive the Elgar symphony as a matter of conscience he deserves heart-felt thanks for doing it so late that its repetition this season is impossible. The work has long held the veneration of those excellent creatures of God who take Sir Edward seriously as a composer. To others it is as soggy, ponderous, inflated, labored and dull as ever and none the better for almost seven years of silence. Of course, it exudes learning and the subjective emotions said to be at the bottom of it are doubtless of unexceptionable sincerity. All of which being as it may, the symphony is just such stodgy and tortuous stuff as a German professor might write with respect to the convolutions of his soul. What it lacks is fundamental inspiration. The adagio does, indeed, entertain a brief promise, but presently runs to poppy seed. But in spite of the emptiness of the finale, Elgar manages to ring down the curtain impressively, having learned from Bruckner, Reger, Mahler and their kind the infallible trick of making pompous noises with a reinforced orchestra. There is nothing in it, but the device is never known to fail. It stirred up great applause on Sunday. The whole symphony was splendidly played and Mr. Damrosch conducted it with evident devotion.

H. F. P.

MAYOR BANS NUDE DANCE

Hylan Orders Police Head to Guard Morals of Metropolitan Patrons

Mayor Hylan wrote the following letter last week to the Police Commissioner of New York:

"Inclosed find copy of letter from a citizen, also clippings with reference to a nude dancer who recently appeared at the Metropolitan Opera House. This young woman claimed to have appeared in the name of art, but most people believe it was an indecent performance.

"I am amazed to think that the trustees of the Metropolitan Opera House and the subscribers to that institution would tolerate such an exhibition. I wish you would see to it that no more such exhibitions are staged at the Metropolitan or at any other theater in the city. If the same occurred in a theater patronized by plain people some of these good people who patronize the Metropolitan would consider the town wide open and would indignantly protest.

"I want you to see to it that the good people who attend the Metropolitan Opera House do not have their morals corrupted."

Finds Operatic Art's "Ultimate Combination" Embodied in Muratore

A Sympathetic Study of the Distinguished French Tenor's Vocal and Histrionic Endowments—Combines Command of "Illusion, Personal Appeal and a Superlative Artistry"—Seeking the Key to His Magic—His "Romeo" and "Don José"—"The Most Charming Operatic Personality of Our Time"

By CHARLES L. BUCHANAN

IT was said of that somewhat too caustic but altogether noble critic, William Winter, that by far the greater part of what he professed to see in the work of the actor was of his own creating. He was suspected of a sort of auto-intoxication; in reviewing his career attention was called to the exuberance of his enthusiasm, as though enthusiasm were a symptom of mental instability. Turner, you will remember, claimed that Ruskin saw things in his (Turner's) paintings that were not there at all. Thousands of parallel instances might be recorded.

The matter is worthy of a more comprehensive exposition than I can give it at the moment, but there are a few general observations that may be jotted down. We cannot, of course, determine with scientific exactitude the boundary line between our subjective impressions as generated by our individual degree of personal predilection and intensity of feeling, and the purely objective values of an artistic manifestation as a thing in itself, a thing possessing an intrinsic and inalienable measure of individual worth. But we may dismiss once and for all the notion that a high and fine quality of emotional reaction on our part is detrimental to the functioning of a valid sense of discrimination. On the contrary, I, for my part, am convinced that it is only through our emotions, through our nervous system and our capacity for spiritual divination that we receive even the merest beginnings of an inkling of the truths and the sublime secrets and sacred ecstasies of beauty. No, there is no arguing the point; it is self-evident to sensitive natures. The mistake that has been made (one of the rare half dozen salient stupidities and distortions of the history of art) is our failure to realize that the great gift of appreciation is as distinct a gift as the gift of creation. I do not for a minute say as great a gift, but I do say as distinct a gift; and it is in our recognition of this fundamental fact that we discover the justification of the critic.

Of course, the average person could not see what Ruskin saw in Turner's pictures or what Winter saw in Irving and Mansfield. There is no art in the world (much as we should like to believe to the contrary) that is innately potent to the degree of imposing its sovereignty of appeal upon persons mentally and emotionally deficient. Tolstoi may be great as the author of "Anna Karenina," but he most certainly was stupid to the verge of insanity when he subjected art to the test of the common comprehension, for the common comprehension, as we all very well know, is utterly incapable of receiving an emotional impact from beauty. And, above all, do not think that a mere reportorial scrutiny will suffice to detect the ultimate revelations inherent in lovely things. You cannot hope to enter into the inner shrine of enjoyment with your mood undetached from the materialisms and covert disparagements and cheap, sordid considerations of our mortal world. The theater, for example, must be for you what it once was in those wonderful early years—a place full of extraordinary enchantments. You may maintain and exercise your critical faculty as much as you please, but what you have to do even more than you yourself may realize is to bring your share to this ceremony of de-



Lucien Muratore, Distinguished French Tenor of the Chicago Opera Company as "Don José"

lightful incantations, for art as well as religion gives to us only in proportion as we ourselves are capable of giving. When you have excavated or burrowed your way into the auditorium you must be able to see gold where tinsel is and glowing, colorful loveliness where, in reality, are only the rags and tatters and bedraggled fineries of make-believe.

I went to see and hear Muratore with heart and soul on tiptoe, poised between the possibilities of abysmal disappointment, on the one hand, of altitudinal gratification, on the other. There were rumors about to the effect that a something we had been deprived of these many years had come back; that precious, indescribable, indispensable and (I dare to add) superlative something—charm. One dared not believe it, I in particular, for I am not one of those who affect a superior scorn for opera as a phase of the great art of music. I say frankly I love opera—think of me what you will. He is fundamentally insincere, I believe, who fails to realize that some of the world's most beautiful music is contained within the confines of this much abused medium. We need not, of course, instance Wagner—one does not argue about this eighth wonder of the world. But there are other humbler instances that we could ill afford to lose (that is, if we love music spontaneously and for its own sake). One of the deepest worn ruts of stereotyped critical opinion dismisses "Romeo and Juliet" as hopelessly negligible, and yet, to my thinking, there are few more poignant bars in all music than the phrase that precedes the first and fourth acts and recurs so hauntingly in the tomb scene. I would also fight for the preservation of one of the themes of the love duet in the fourth act. But "Romeo and Juliet" cannot exist without a *Romeo*, and, as this part demands the finest degree of grace, combined with ardor of expression, it has remained dormant in this city since the departure of Jean de Reszke and Saleza. It is, or it should be, one of the two most appealing rôles in all opera, less poignantly so than

Don José, but of a rarer, more delicate appeal, as of all old, legendary things upon which Time has bestowed the glowing patina, so to speak, of poetic perspective. This part touches to the quick of all of us that are not forgetful of our younger, romantic years, when the sunshine seemed of a fuller glory and the Mays of a sharper green and the Junes of a more ardent glint and glow. For, after all, here is the world's most magic and imperishable theme—the plighting together of young hands, happily resolute, tenderly true. It is only natural that we should wish it reserved for the superlative personality that can vivify, enrapture, win us away from reality and lead us captive into the long ago.

What Muratore Brings

And this is precisely what Lucien Muratore can do, and this is precisely what no one else has done or has possessed the ability to do for many wearisome years. Do not misunderstand me; I am not wilfully invidious, but the fact is there and cannot be evaded. We have in this city at the present time external efficiency of the very highest order. For instance, I recently heard a performance of "Aida" that I consider the most superior performance I have ever heard, and, loving "Aida" as I do, I suppose I have heard it close to half a hundred times. Mechanical perfection need go no further. But this is not one-quarter—no, not so much as a beginning, even, of the essential, inexpressible something we crave—the something that surrounds the unique personality with a veritable aura, occult, ingratiating, supreme. Academic theorizings to the contrary, operatic art demands for its perfect exposition that so rare quality—illusion. Nothing else will serve as substitute. When to this is added personal appeal and a superlative artistry, the ultimate combination has been effected. It is precisely this ultimate combination that has been absent from the operatic activities of this city for so many years, and it is precisely this

ultimate combination that Muratore brings us.

For we need not hesitate to call him the pre-eminent operatic figure of to-day. The fact that facile sensationalisms of a totally inferior character have somewhat obscured his significance to the public comprehension has no valid meaning whatsoever. To those people to whom the art of opera (if we may call it an art) implies the keenest degree of dramatic expertness engaged in the expression of a modern emotion and in the embodying and projecting of a great picturesque personification, Muratore is the revelation, *par excellence*, of the present time. In fact, one does not readily find a comparison for him. When has so delicate and yet so virile a grace, combined with a vocal efficiency both sheerly lovely and technically adroit, been seen upon our stage? It is no fatuous enthusiasm that finds Muratore incomparable. Cool, impersonal calculation does not disturb the appraisal arrived at in the first heat of enthusiasm. For Muratore is a great actor—great as we reckon operatic acting which, of course, remains substantially different from the more complex, less static acting of the stage. But he is also a great singer. The last dozen years and over have only one other instance to show us of a like equilibrium achieved and maintained between so great a beauty of vocal and dramatic expression. I refer, of course, to Olive Fremstad. I am perhaps indiscreet in comparing Muratore's voice with the most sheerly beautiful voice of our age, Caruso's; here I anticipate any censure that I may incur by emphasizing the fact that I am merely recording a personal preference. To me Muratore's voice is the most thrilling voice I know. I hesitate to use so banal a word as "thrilling," and yet it is the only word that really expresses what I feel. I may listen to other voices and say "how beautiful," retaining all the while a complete control of my emotions. Beautiful? Yes, but I am not stirred by the hidden tears or entreaties that I hear singing in the voice of Muratore, nor by any such tenderness vibrant with passion and yet noble with the nobility of an innate superfineness. Perhaps it is the quality inherent in the French voice that makes a personal appeal to me; I only know that a beautiful French voice is, to me, the most expressive voice in the world, the voice that seems the most particularly fitted for the expression of that kind of quivering, repressed voluptuousness, half extended, half withdrawn, which is the salient characteristic of French operatic art, and, be it noted, the salient characteristic of the art of Lucien Muratore. For I would call particular attention to the miraculous equilibrium, tremulously poised, that he maintains between an impulsive ardor, a receding diffidence. Never sensual, Muratore's art possesses that fascinating quality, perhaps peculiarly and uniquely French, of sensuous refinement, of passion thrice intensified because of the kind of restraint its imaginative delicacy imposes upon it. A reviewer of his work, rashly committing himself on the strength of only a few moments of the "Carmen" performance, made use of the word "brutal." It is the one word above all others that should not have been used, for it is the one thing above all other things that Muratore is not. His passion is always a passion suffused with a kind of fiery tenderness. It is an ardent hesitancy almost more than an importuning. It is wonderfully youthful with all youth's purity of intention, and it interprets that very sharpest kind of bodily wanting which goes hand in hand with idealization.

"Romance Incarnate"

Note, for example, the meeting with *Juliet*. Under the enchantment of her presence he bows his head as though in the presence of a thing too divinely lovely to look upon. See how he hesitates to detain her, as though she were a fairy flower that would wither at the touch of mortal hands. A parallel instance may be noted in the second act of "Monna Vanna," where the woman he has loved is given into his power. Is it not obvious to any adequate sensibility how wonderfully Muratore contrives to convey the vibrations of two opposing emotions—the mere physical craving on the one hand, the chivalrous simplicity of a man too fine to bruise the beloved one, on the other? Splendid moments that will commend themselves to the sensitive observer (moments not duplicated on our stage since the departure of Jean de Reszke) are his conduct in the street scene in "Romeo," the impetuous flash of anger at *Tybal's* provocation, his despair at the sentence imposed upon him, the pathos of his voice in the last act, particularly in the theme of the love

[Continued on page 4]

Finds Operatic Art's "Ultimate Combination" Embodied in Muratore

[Continued from page 3]

duet taken from the fourth act, the pathetic beauty of his body as it lies at the end by *Juliet's* bier. To say that this is his most sheerly lovely part is merely to say that the part is inherently romantic to a degree unparalleled elsewhere. Under Muratore's treatment, it is lovely with the swaying, fragile ecstasy of adolescence, with the loveliness of lilies and violets and roses. It is lovely with a courtliness of demeanor, an elegance of poise. It is Romance incarnate.

Nor is his *Don José* any the less fine. One might confess to a trifling disappointment at his handling of the first act up to that moment where, for the first time, the poison of *Carmen's* fascination begins to circulate through his veins. But the first few minutes of this part are ungrateful; perhaps they yield nothing to the artist, or perhaps Muratore designs them as they appeared to me, flat and insipid, in order to get the sharpest effect of contrast. No part in all opera is more interesting and, from the human standpoint, more pathetically appealing, and from the moment of his first bewildered exclamation, "*Carmen!*" to the end, his performance is always masterly and, upon occasions, superb. I have known other *Don José's* who were almost equally fortunate in their denotement of

the sheer pathos of the part, their denotement of a man, intrinsically fine, debauched and broken body and soul, but I cannot recall a delineation that rose to such heights of supplicating fervor. The part is the greatest dramatic opportunity offered a tenor in all opera, and there were moments in its third and fourth acts where Muratore supplied us with acting of an incomparable quality. The man's use of his body is so superbly eloquent. Essentially debonair, it can, nevertheless, express a primitive frenzy, as in that moment toward the close of the third act of "*Carmen*," where he seems to creep upon *Carmen* and encircle her with the stealthy tread of some distracted animal. As another one of the thousand of those moments in which Muratore sends the very tears into our eyes from the combined beauty and pathos of his performance, observe his expression immediately following the stabbing of *Carmen*. As she stumbles away from him he stands, stupidly almost, as of one waking out of sleep, incredulously dumfounded, not realizing what he has done. His expression is articulate; we know that he would say: "It is absurd what you tell me; how could I have killed that one that I love, that one for whom I would give all I have, my life, my soul!"

There are other words besides the word Shelley had in mind that are too

often profaned. One of them is "great" and another is "artist." Let me hope to avoid this pitfall of stereotyped critical comment. May I say instead that, for me, Muratore is the most charming operatic personality of our time? I forget his surroundings, which are not always all they should be. I forget a noisy auditorium—full of people, a thousand distractions. In watching him I am taken back into old, wonderful kingdoms. His background is a background of ancient sunsets gloriously colorful, of silver gardens all moonshine and flowers and dew, of knightly emergencies full of the swift glitter of swords, the gusto and badinage of courtly, faded things, long gone away. Muratore is the one personality of our time innately fitted for the embodying, the recreating of the elegance and bravery of fabulous, antique protagonists. There clings about him something of the remote, esoteric charm of the archaic attitudes of mystic figures in the stained glass of old cathedral windows. A highly gifted woman remarked that, to her, a superior French artist was the most completely satisfying of all artists because he possessed, as she expressed it, "everything." To me the observation is accurate. Where else to-day shall we find that exquisite witchery, that finesse, that poetic *savoir faire* and that adroit handling of voice which is Muratore?

the certainty of attack. As is customary in these concerts, the program consisted of short numbers, ranging in period from Palestrina, Lotti and the English Morley to composers of the present day, with a specially featured performance of the season's prize-winning madrigal, which comes from the pen of Will C. Macfarlane.

Charles W. Clark, baritone, was the soloist. He was heard in an excellent rendition of Handel's "Where'er You Walk," which was followed by three songs by Purcell which do not occur on song programs nearly as often as they ought. Mr. Clark sang them with a vigor of tone, a sympathy for their spirit and a clarity of enunciation which made them a delight to the ear. He appeared later in a group of songs by modern French composers, and still later introduced some songs by Chicagoans, of which "In Flanders Fields," as set by Susan Weare Hubbard, and "A Messenger," by Sturkow-Ryder, took special prominence.

This has been a busy week for the Chicago Symphony Orchestra, no less than three programs having been presented to Chicago audiences. The organization appeared at Mandel Hall in the University of Chicago series on the afternoon of March 12, gave the eighth of its popular concerts at Orchestra Hall, March 14, and its regular pair of subscription concerts in the same place on the afternoon of March 15 and the following evening.

Hear Conductor Stock's Overture

The novelty of the subscription concerts was an "Overture to a Romantic Comedy," composed by Conductor Frederick Stock. He is an experienced and prolific composer, expert in the technique of the modern idiom and the orchestra, and likewise with a fund of important musical ideas at his command. Here he has essayed a comparatively unfamiliar line, best explained in his own words. "It has long been my contention," he says, "that the thing most difficult to understand in music is humor, and that nowadays not merely enough music of the humorous kind is being written—composers taking themselves and their art so seriously that they drape their Muse with mourning crape rather than permit her to appear in the garments of gaiety."

It takes a composer who has gone beneath the surface to do this, and Mr. Stock has done it. He has constructed his work on themes of capricious, fantastic nature, humorous because of their melodic form and not because of harmonization or orchestral color, though the composer has not disdained these aids. Even the lyrical portion of the work is piquant. The themes he has developed with a good deal of skill, perhaps at greater length than he would have approved had he been the auditor instead of the composer, but at all times whimsical and effective. It was a genuine success.

The soloist was that excellent pianist, Ossip Gabrilowitsch, who chose the seldom-played Second Concerto by Brahms. Here was another occasion where a musician of superior ability was demanded and where the need was supplied. Gabrilowitsch has never played better in Chicago than he did in this work, and seldom so well. His performance was intellectual, deeply thoughtful and powerful, but it also included tenderness and poetry. The work is magnificent in its distances. A mediocre pianist could make it arid and stupid beyond all telling, but Gabrilowitsch struck the romantic note at the beginning and held it to the end. It was unfailingly charming and interesting.

Albert's Choral and his transcription of the Bach G Minor Organ Fugue, and Mendelssohn's "Italian" Symphony made up the other elements of a beautifully played program. EDWARD C. MOORE.

Detroit Soprano Engaged by Plymouth Congregational Church in Brooklyn

The position of soprano soloist at Plymouth Congregational Church, Brooklyn, one of the leading choir positions in Greater New York, has been awarded to Bessie Booth Dodge, soprano soloist at the First Church of Christ Scientist of Detroit, Mich. She succeeds Caroline Hudson-Alexander. Bruno Huhn, the noted composer and conductor, is musical director of the church.

Kathleen Parlow to Play Here Next Season

Antonia Sawyer announced on Tuesday that Kathleen Parlow, the Canadian violinist, will return to the United States next season, to make a tour, beginning in December, under her management. Miss Parlow's last American tour took place during the season of 1915-16.

ROSEN CONQUERS HEARERS IN CHICAGO DÉBUT; WEEK BRINGS NUMBER OF ENGAGING PROGRAMS

Youthful Auer Pupil Wins Highly Enthusiastic Reception and a Re-engagement—McCormack and Evan Williams Delight Recital Audiences—Many Other Recitalists Heard During Week—MacFarlane's Prize Composition Heard at Madrigal Club's Second Concert of Season—Stock's "Overture to a Romantic Comedy" Heard at Orchestra's Subscription Concert—Work Arouses Admiration

Bureau of Musical America,
Railway Exchange Building,
Chicago, March 16, 1918.

MAX ROSEN, the latest of the worshipful company of Auer students, made his first appearance in Chicago at the Grand Opera House on the afternoon of March 10. The enthusiasm of his reception was comparable only to that which has been extended to others of the Auer fraternity, and Manager F. Wight Neumann announced that the young artist had been engaged for another appearance in April.

Apparently the violinists are having it all their own way this season. Rosen has come in at a particularly propitious time for his own fame. The trouble with him is that he came a little too soon. He displayed a good many of the now well-known Auer characteristics—the mellow tone, the graceful and elegant style, the facile technique and the warmth of interpretation. Unfortunately for him, these excellent qualities have not yet been thoroughly ripened. The tone is of exquisite quality, though of rather small dimensions, there were times when his pitch varied from the exact center; others when the technique became uncertain. At the best, the hearer was perfectly well aware that technical obstacles were there, instead of being able to forget them as a mature artist would make him forget them. Neither he nor his accompanist was entirely guiltless of faulty rhythm. Rosen is a brilliant violinist and no doubt a fine musician in the making, but it would have been far better if he had confined himself to further study for another year or two.

Many Sunday Concerts

John McCormack stopped off in Chicago long enough to give a recital at the Auditorium, thus breaking his trip to the Pacific coast, where he will engage in a campaign to raise \$100,000 for the American Red Cross fund. The usual Sunday afternoon rush of concerts made it impossible to hear more than the first group of his program, an excerpt from one of the Bach cantatas, and "Mio caro bene," from Handel's "Rodelinda." These are not the numbers that draw the McCor-

mack patrons, who greatly prefer the gentle wizardry which celebrates the glories of Ireland in graceful song and the ballads coming from the busy pens of English and American composers. At the same time they displayed his extraordinary merits as a singer, the perfectly placed voice, the beautiful diction, the grace and flexibility of his tone production, and the warmth of interpretation which are his.

Evan Williams, another tenor with multitudes of admirers, both among those who have heard him at first hand and those who know him by the waxen disks of the talking machines, appeared at Orchestra Hall, accomplishing the unusual feat of singing with fine art and at the same time establishing an atmosphere of intimacy and informality between him and his hearers. He gave a beautiful performance of three excerpts from Handel's "Acis and Galatea," the aria, "Haste, Ye Shepherds," from Bach's Christmas oratorio, and "My Soul Within Me Shudders," from Beethoven's oratorio, "The Mount of Olives." The remainder of his program consisted of songs of a lighter nature.

Hans Hess, cellist, gave a recital at The Playhouse at the same time as most of the other Sunday recitalists, and showed that there has been considerable improvement in his playing since the last time he appeared in public. He was heard in a sonata, in reality a suite, by Corelli, which was originally composed for the violin, and in the Boellmann "Variations Symphoniques." Both pieces were played with a fine, resonant tone and excellent technique.

The Sunday list was concluded with a recital for the benefit of the B. P. O. E., in which Mme. Marie de Rohan McArdle was the featured artist.

Tina Lerner, the Russian pianist, is in vaudeville, and has been appearing at the Palace Music Hall during the week. She has been playing works by Tchaikovsky, Paganini-Liszt and Chopin in the same distinctive and persuasive manner that she employs in her concert appearances, and has been meeting with quite as much success as she had in her performances with the Chicago Symphony Orchestra and in recital.

Mme. Yvette Guilbert made her final appearance at The Playhouse on the afternoon of March 12, having been forced to cancel the one announced for the 17th because of other engagements. She delivered a *causerie* in English on

"France and Love," following with some songs of extraordinary beauty dating back to the 12th and 13th centuries.

The last recital of the series under the management of Carl D. Kinsey at the Ziegfeld Theater took place on the morning of March 13. Thirty-two have been given this season. The valedictorian of the series was Edna Gunnar Peterson, pianist, who with good reason enjoys much popularity in this her own community. She mingled modern and older works with much skill on her program, playing with imagination and the technical ability which permitted her to transmit her musical ideas. Four pieces by MacDowell represented her at her best, being played with sonority, suavity and fine spirit. She also gave an excellent performance of some less well-known works, notably "The Lake at Evening," by Griffes, and Debussy's "Berceuse Héroïque." She concluded with a brilliant rendition of some pieces by Liszt and Chopin.

The New Hampshire Colony and the Illini Village of the Illinois Colony gave a concert at the Auditorium Hotel on March 14. Among those appearing were Jessie De Vore, Carl E. Craven, Agnes Bodholdt, Charles LaGourgue, Ethel Murray, Lacy Coe, Joan Peers, Eugene Stinson, Clara Louise Thurston, Caroline Hess and Celeste Dorin.

Else Harthan Arendt, soprano, sang for the Art and Travel Club at the Hotel Sherman on March 12.

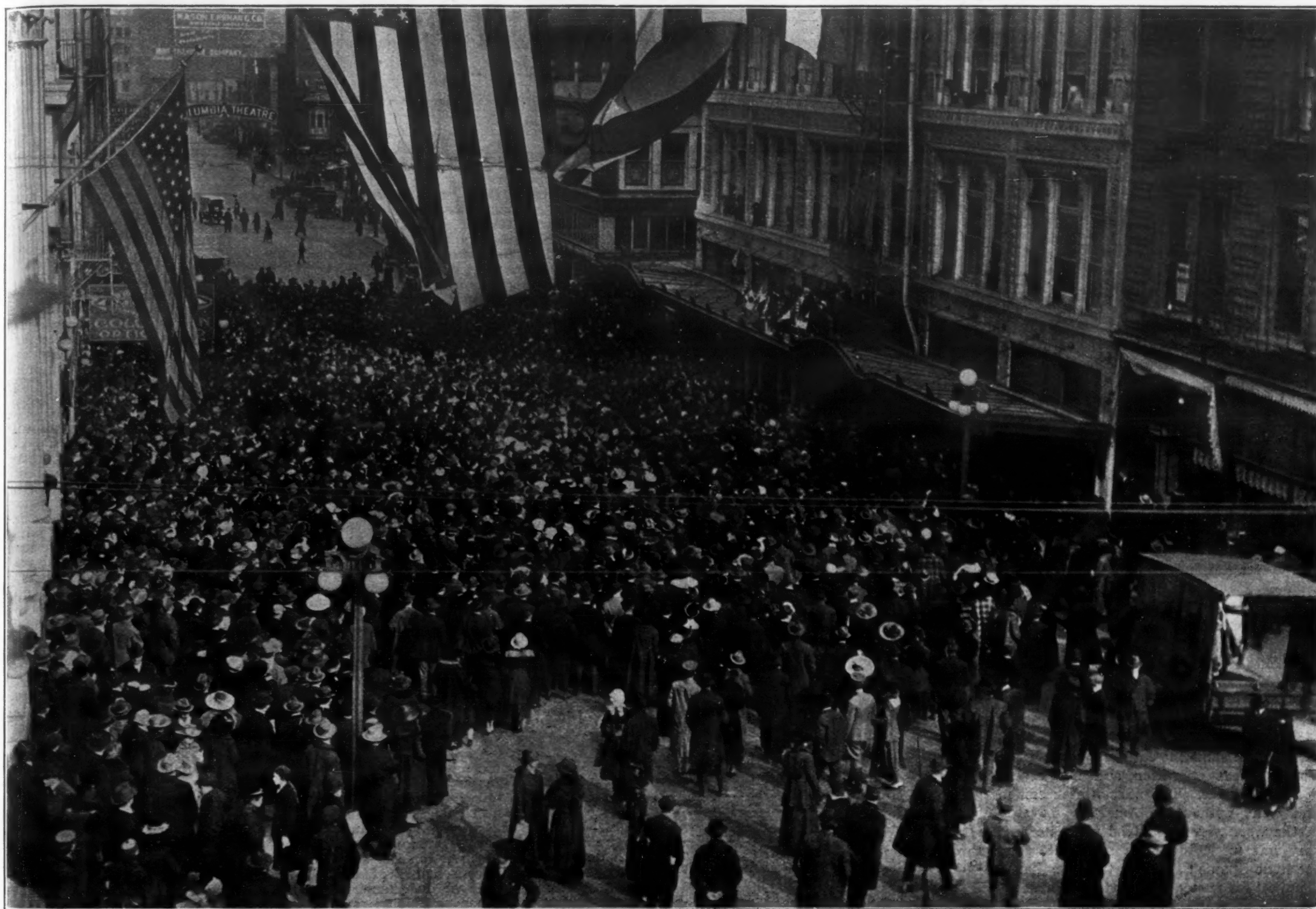
Kitty Cheatham was one of the visitors at the Chicago office of MUSICAL AMERICA during the week. She was on her way West to fill a series of engagements.

The Navy Relief Society benefit musicale at the Edgewater Beach Hotel was given March 10 by Grace Bennett Wynn, soprano; Charles Young, U. S. N., tenor; Florence Schubert, pianist, and Robert MacDonald, U. S. N., accompanist.

Madrigal Club's Second Concert

The Chicago Madrigal Club gave its second concert of the season at Kimball Hall, March 14. Conductor D. A. Clippinger has developed this organization until it has reached an ideal condition of elasticity and fluidity, making it one of the best choral bodies in Chicago for the interpretation of intimate works. It was a lesson in this type of singing to hear the organization's interpretation of one of the Palestrina madrigals, the fine tone quality, the excellent balance and

Great Civic Sing Inspires Portland, Oregon, Crowd



Scene at Sixth and Alder Streets, Portland, Ore., When Thousands Joined in a Community Sing

PORTLAND, ORE., March 21.—Thousands of men, women and children gathered at Sixth and Alder Streets for a great community sing the other day. Patriotic airs rang out to the accompaniment of McElroy's Band. William H. Boyer conducted the singing.

The multitude gathered just before noon, under the folds of immense American flags. Soon the streets were packed and as the clock chimed the noonday hour and the whistles of many plants blew their blasts, the band blazoned forth with "America." From the voices of the great throng came forth the notes

of the loved song, swelling through the chill air for many blocks.

Then followed other airs, "Keep the Home Fires Burning," "Where Do We Go from Here?" and "Joan of Arc," which were led by Mr. Boyer, assisted by a quintet of men from Company B, 318th Engineers, U. S. A. After the band

played "The Stars and Stripes Forever," it struck up "The Star-Spangled Banner," the most impressive of all, as the men bared their heads and stood at attention, joining in the song with great spirit, while the voices of women and children intermingled in the air of the nation's anthem. N. J. C.

OPERA CONCERT PROVIDES THRILLS

New Conductor, New Suite and New Soprano on Sunday's Program

There were thrills aplenty in store for the audience at the Metropolitan Opera concert on Sunday evening, March 16, a new conductor, a new Suite and a new soprano being an unusual grouping for one concert program. Vincenzo Bellezza, a young Italian conductor, made his debut in the "Suite Siciliana" of Gino Marinuzzi, heard here for the first time, and Huldah Lashanska, soprano, also made her first appearance before a Metropolitan audience. The other soloists were Ethel Leginska, pianist, and Thomas Chalmers, baritone of the Metropolitan Company.

Of Mr. Bellezza's gifts it is difficult to speak in anything but superlatives. He has fire, imagination and poetic insight; in the exquisite third movement of the Marinuzzi Suite, the "Canzone dell'emigrante," he played on his orchestra as if it had been a piano and he the performer. Withal, he had his men in hand as though he had been leading them through several seasons. The young conductor richly merited the ovation he received, and which he insisted on sharing with the men of the orchestra. Enrico Caruso, whose protege Mr. Bellezza is, was an interested spectator of the enthusiasm which the young Italian had inspired. Mr. Bellezza studied at the

Conservatory in Naples, under Martucci, and made his debut in that city at the San Carlo. He has conducted at the opera houses in Rome and Milan, and later in Rio Janeiro and the Colon at Buenos Ayres.

The Marinuzzi Suite is a colorful work built on Sicilian motives, the four movements being a "Christmas legend," "valzer campestre," "canzone dell'emigrante" and "festa popolare." Under Mr. Bellezza's leadership the colorful beauties of the Suite were flawlessly presented.

Miss Lashanska gave ample evidence in her singing of the aria from "Louise" that she is in her own place on the Metropolitan stage. Her lovely voice and wholly admirable diction were also well displayed in songs by Liszt and Massenet

and Campbell-Tipton's "Spirit Flower." Several additional numbers were given, including the Dvorak "Songs My Mother Taught Me." S. A. Dietsch was at the piano for the soprano's song group.

Mme. Leginska began her offerings with the Liapounoff Concerto, Op. 4, E Flat Minor, played with her characteristic dash and power. She was obliged to add many additional numbers to the concert and also after her playing of the Liszt Hungarian Rhapsody, No. 8, before the audience would permit the program to continue. Thomas Chalmers gave an aria from the "Tales of Hoffmann" on the first part of the program and was later heard in songs by Scuderi and Tosti, with Wilfred Pelletier at the piano.

Willy Tyroler conducted the first half of the program, which included the Overture to "The Merry Wives of Windsor." M. S.

Denver Bans German Wedding Marches

Denver's candidates for marriage will approach the wedded state without the strains of Mendelssohn's and Wagner's music dinning their ears, says a Denver dispatch to the New York American. "Americans refuse to handicap their prospects for lifelong happiness by having anything that suggests Germany present at the nuptial ceremonies."

New York State Music Teachers Will Convene in June

The New York State Music Teachers' Association, which will hold its thirtieth annual convention at the Hotel Majestic, New York City, June 25, 26 and 27, has

announced for discussion the two topics, "General Musicianship" and "Relaxation as Applied to Piano, Violin and Voice." The officers of the association are: Frank Wright, president; William Benbow, vice-president; Edna Pearl Voorhis, secretary-treasurer; Walter L. Bogert, chairman of convention committee, and Albert D. Jewett of the Chapter committee.

Soldiers Give Interesting Concert in Savannah

SAVANNAH, GA., March 15.—An interesting concert was given at the Auditorium by soldiers from Fort Screven, assisted by Mrs. Marmaduke Floyd, soprano and the Jacques George Orchestra.

The concert was arranged by Estelle Cushman, supervisor of music in the public schools. The program included choral, ensemble numbers and solos by the men and numbers by the orchestra. Mrs. Floyd was heard in the Ballatella from "Pagliacci."

MELBA CHARMS SPOKANE

Wins Success in Concert with Stella Power and François de Bourguignon

SPOKANE, WASH., March 18.—Mme. Melba's concert at the Auditorium Theater on March 13, under the auspices of the Spokane Symphony Society, drew a packed house; every seat had been sold and several hundred chairs were placed on the stage to satisfy the extra demand. Mme. Melba was in excellent voice, receiving an ovation and recall after recall following each number. She responded most graciously to the insistent request for encores. The concert was one of the most brilliant this city has ever had.

Mme. Melba's assistants greatly added to the success of the evening. Stella Power, her pupil, received warm applause and an encore for her splendid vocalization in "Una Voce Poco Fa." Her production is a thing to be envied; it enhances the natural beauties and qualities of a voice of remarkable purity, sweetness, range and flexibility. François de Bourguignon made an excellent impression. He has a great mastery of technique, temperament, poetry and an individual style. Frank St. Leger accompanied with sympathy and discretion. M. S.

"L'Amore dei Tre Re," Revived by Gatti, Again Casts Its Spell Over Metropolitan Patrons

Montemezzi's Exquisitely Wrought Musical Tragedy Brought to Light After Three Years' Neglect—Caruso Heard for First Time in Part of "Avito"—Claudia Muzio at Zenith of Her Powers as "Fiora"—Amato and Didur Again the Remaining Protagonists—Marked Vitality in Moranzoni's Conducting—Other Operas of the Week

AFTER an unwarrantable absence of nearly three years Italo Montemezzi's music-drama, "L'Amore dei Tre Re," returned to the Metropolitan stage on Thursday evening of last week. That it should have lain unheard for so long is one of those dark, unfathomable mysteries which operagoers in this city encounter almost periodically. In January, 1914, the opera set the Hudson River on fire. There was a closer coincidence of popular and critical opinion on the subject than on anything brought to pass since. The interpretation enlisted as much approval as the matchless dramatic poem of Sem Benelli and the marvelously beautiful music of Montemezzi. Toscanini dominated the performance with the irradiating brightness of his genius. Lucrezia Bori's embodiment of the unhappy princess, *Fiora*, was like a lovely, fragile flower and the peer of some of the finest impersonations of the dramatic stage during the past decade. Ferrari-Fontana's *Avito* placed him in the first rank of artists, while the *Manfredo* of Mr. Amato and the *Archibaldo* of Mr. Didur added signally to the reputations of these gentlemen. The opera inspired no less hearty a response the second season of its residence than the first. Then came the catastrophe of Miss Bori's throat operation and her cruel doom to silence. The next winter came and went without "L'Amore." Lovers of the work were dismayed when no effort was made to find a substitute for the little Spanish artist in the rôle. Zandonai's "Francesca," imported as a sort of intensified "Tre Re," failed in the slightest essential to stand comparison with it. But even the following season brought no further talk of "L'Amore." Last fall it became known that Caruso had learned the part and would appear in it this winter. What with his *Flamens* and *Prophets* Caruso has been enterprising of late. *Avito* was in many ways the most interesting of his prospects, not because his suitability to the part was at all a predestined matter, but inasmuch as his presence would infallibly assist in propagating the noble message of the work.

Music-lovers cannot sufficiently regret that the management held back Montemezzi's opera till so late in the season. As it is, however, it is good for as many repetitions as it can get. In place of the lamented Miss Bori the Metropolitan has Claudia Muzio. The rest of the cast, save for two or three minor rôles, is the same as at first. The strange part of the whole affair will be seen in the fact that the management had all the artists concerned in this revival in its service all the time "L'Amore" was on the shelf.

A Huge Audience

There was a huge audience on hand last week. It gave plentifully of its enthusiasm, though the opera is no more built on the plan of full stops for applause than "Tristan and Isolde." After the awful scene which closes the second act the house broke into one of those protracted demonstrations remembered from three years ago. It was a tribute more to the puissance and beauty of the work than to any extraordinary eloquence of interpretation. For the repre-

sentation, admirable as in many features it proved, scarcely totaled as high in finish and splendor as those of bygone years.

It would seem, at first thought, as if anything but the most delicately adjusted and finely imaginative exposition might mar the appeal of "The Love of Three Kings" and dissipate its poetic enchantment. But the theory does not work itself out to such deplorable conclusions. Instead, the work is discovered to be so rich in beauty, so heart-shaking, so fundamentally true as to transcend limitations of performance. Sem Benelli's tragedy, for simplicity, conciseness and warmth of imagination has no superior in modern poetic literature. His personages move in a fate-haunted world with the tragic inevitability of Maeterlinck. The sense of remorseless, hidden forces is no less powerfully maintained than in "Pelléas et Mélisande" and with a poignancy even more direct and searching because it is basically less vague and speculative. And Montemezzi has woven into the very tissue and fiber of the play music as inseparable from it as Wagner's music is from the poem of "Tristan," music that has more of the elemental stuff of greatness in thirty bars than all Puccini's operas put together. Only the lack of originality in the highest sense prevents "L'Amore dei Tre Re" from standing among the great operatic masterpieces of all time. That one quality must undoubtedly be denied it. The music leans on Wagner in the suggestive sense even if not by direct imitation. But underlying the musical structure is the spirit of the purest classic tradition of Italy. The Italy that speaks out of Montemezzi is the consciousness, lyrically tempered, that spoke through Dante, through Michelangelo, through Raphael. It is in the ways of this ideal that Italy's musical redemption—for it has need of such—lies.

"L'Amore" wears well. Not one of its beauties has grown dim or shrunken in measure since first it was revealed to us. Its sincerity is just as intense and as affecting. Page after page wrings the tears from one's eyes by the provocative force of its sheer pathos. Yet it never for an instant fails of its nobility—and nobility is a trait foreign to every modern Italian composer but Verdi. Montemezzi has, besides, the heaven-descended gift of conciseness, of concentration. He can create a mood with a single sustained chord in the muted horns. He can establish a pervasive atmosphere with an ostinato figure and fill a single phrase with an unexampled poignancy of suggestion. Debussy has evoked the sense of imminent and irrefutable fatality through a more impalpable idiom in "Pelléas," but scarcely with greater felicity of effect.

An Inspiring Interpretation

But it is unnecessary to dissect again this wonderfully fine score. Mr. Moranzoni, who has often conducted it elsewhere, did it last week with inspiring amplitude and power. Sometimes it seemed, indeed, as if his enthusiasm got the better of him. Indeed, Mr. Didur's voice was drowned out during *Archibaldo's* noble apostrophe to Italy in the first act. But such over-emphasis is preferable, after all, to the orchestral anemia to which operagoers are well in the process of becoming accustomed. With further performances Mr. Moranzoni's reading will probably gain in refinement. Such a superb score must tempt a conductor to revel more than the law allows in its purely instrumental luxuriance.

An effective performance of "L'Amore dei Tre Re" depends largely on the team-work and interplay of the principals. The attempt to step ever so slightly out of the picture must necessarily injure the integrity of the representation. So it was not without some trepidation that lovers of the work prepared to encounter Mr. Caruso's *Avito*. In one important respect they were most pleasingly disappointed. The tenor has composed his impersonation in a serious spirit. He refrains from caprices and the unseemly obtrusions that so often

deface his performances. He holds himself in the frame with laudable earnestness. Nevertheless, it did not appear last week as if Caruso's *Avito* would be important in any other way than to lend the luster of the tenor's name to an opera that deserves all the notoriety it can get. Judgment of the singer's vocal fitness for the rôle may be deferred till a future time, as he sang last week in spite of a cold, that told severely on the resonance of his voice, particularly as most of the music lies where ringing high notes do not figure. But this might be overlooked if Mr. Caruso could lend to the part of the enamored prince a force of romantic illusion. It must be confessed, however, that his acting was, on the whole, ungainly. A simple dignity of bearing would take him much further in the love scene than the staggering gait he employed. But it remains to be seen if the tenor, when in his best health, will not correct these faults as far as in him lies. At present he makes the rôle of *Avito* seem a minor one.

Triumph for Miss Muzio

But if Mr. Caruso did not win the house unreservedly with his *Avito*, Miss Muzio accomplished, as *Fiora*, the very finest work she has done here. She has never sung better nor with a show of deeper emotional resource, or given a dramatic portrayal more spontaneous and unaffected. Her *Fiora* differs from Miss Bori's. The difference is one of personalities. This *Fiora* is hot-blooded and passionately determined, where her predecessor was plastic, frail, a thing of fate leaning toward the negative estate of *Mélisande*. Through the whole anguished scene of *Avito's* importunings in the second act Miss Muzio denoted with deeply moving conviction the soul-struggle of the wife, sensible of her lord's sterling worth, yet overmastered by the insistence of her paramour. The young singer added several cubits to her artistic stature last week.

Mr. Amato as *Manfredo*, Mr. Didur as the blind and terrible *Archibaldo* and Mr. Bada as *Flaminio* repeated their successes of four years past. Helen Sanders sang the few notes of the *Handmaiden* well. Mr. Audisio was the *Youth* and Marie Tiffany the *Young Girl*. (H. F. P.)

The Second "Coq d'Or"

A second hearing of "Le Coq d'Or" on Friday evening of last week accentuated the impression obtained at the première. The Rimsky-Korsakoff "opera pantomime" is one of the most refreshing and delightful things brought forward at the Metropolitan in many years and its manifold charms increase on acquaintance. So, too, does the sense of harmonious unity. Music, action and pictorial originality are inextricably interwoven, though of all these factors the music is, perhaps, the most completely charming. The utilization of some half dozen themes is so imaginative and adroit, the inventive powers disclosed in the enchanting melodies and shimmering orchestration so fertile and full of fancy that the listener finds himself continually beguiled. Nothing is more subtly to the point than the sobbing lamentations of the populace at the close, in which there is a startling resemblance to the wails of the people in the first scene of

"Boris"—but with how different a meaning!

As before, the large audience laughed unrestrainedly at the endless variety of impossible birds and beasts and circus freaks. And the honors were again distributed evenly between Mmes. Galli and Smith and Messrs. Bolm, Bonfiglio and Bartik and their singing "doubles," Mmes. Barrientos, Sundelius, Braslan and Messrs. Didur, Diaz and Ruysdael. The chorus did admirably and the audience was as enthusiastic as it should have been.

"Le Coq d'Or" was preceded, as before, by "Cavalleria," with Miss Easton and Messrs. Lazaro and Amato in the principal parts. Miss Easton sprained her ankle during the performance, but finished the opera pluckily. (H. F. P.)

The Fifth "St. Elizabeth"

Two changes of cast added interest to the fifth "St. Elizabeth" on Wednesday evening of last week. Mr. Whitehill, being ill, yielded up the rôle of *Landgrave Ludwig* to Mr. Chalmers, while Louis d'Angelo replaced Max Bloch in the small part of the *Seneschal*. Mr. Chalmers's impersonation was extremely well composed and intelligently executed and he sang the music well, though his voice is too small always to carry. Mr. d'Angelo was entirely satisfactory. As usual, though, Florence Easton, the Metropolitan's finest dramatic soprano, carried off the chief honors. Truly this impersonation of the saint is unsurpassably beautiful in its spiritual significance and its amazing freedom from material suggestion. The great American singer's treatment of the rose scene, the farewell to the Crusader, the ministrations to the poor and the death scene are a triumph of imagination and taste over any commonplace considerations of physical action. As a result, it is difficult to decide which scene of the opera is the finest. The choice probably narrows itself down to the two parts of the last act. The poignant episode of *Elizabeth* and *Sophie* is only a step in beauty and power beneath the scene of *Elsa* and *Ortrud* in "Lohengrin." And what life, what tenderness, what luminous exaltation in the final scene! What a superb instance of thematic handling and subtle development in *Elizabeth's* prayer for her native land! What mystical atmosphere in the gathering of the poor—a passage from which Moussorgsky, Borodine, Rimsky-Korsakoff and many other Russians (all of whom revered Liszt and were deeply influenced by him) learned! In these severe Gregorian measures we hear presages of things that later transpired in the score of "Boris." (H. F. P.)

"Thais"

"Thais" was given Monday evening with Geraldine Farrar in her accustomed place. Whitehill was unable to appear, so Amato took the rôle of *Athanael* upon very short notice. Mr. Amato acquitted himself with distinction, in fact, singing better than he has for some time.

It is a pleasure to note that this splendid artist is recovering from his recent indisposition.

Monteux conducted a spirited performance. (A. H.)

"Il Barbiere"

Maria Barrientos and Giuseppe de Luca delighted an audience of large proportions, which filled every seat and practically every inch of standing room at the Metropolitan Saturday evening to listen to the performance of Rossini's "Il Barbiere di Siviglia." Mme. Barrientos sang the Strauss waltz, "Voce di Primavera," in the lesson scene and fairly thrilled her listeners by her trills and runs.

De Luca's singing and acting were alike delightful to the ear and amusing to the eye. He was never in better voice. The balance of the cast sustained their respective parts admirably and included the following: Marie Mattfeld, as *Berta*; De Seguro, an inimitable *Basilio*; Carpi, as the *Count*; Malatesta, as *Dr. Bartolo*. Mr. Papi conducted ably.

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Dear MUSICAL AMERICA:

The Muck incident—that is, the recent agitation on the part of certain personages who seem anxious publicly to exploit their patriotism and whose purpose was to prevent the last two concerts of the Boston Symphony Orchestra being given in this city, is to be regretted, more particularly by those who will continue to hope that the music of the masters at least may be kept free from the passions of the time.

I am induced to say this for the reason that it seems we were in error in supposing that Dr. Muck had only recently attempted to acquire Swiss citizenship so as to escape the odium which to-day attaches to Teutonism, and particularly to Prussianism. According to evidence that has been produced, Dr. Muck took out his papers as a Swiss citizen many years ago.

Now it seems to me that when the trouble began in Providence, had Dr. Muck made this fact known, had he abstained from his contemptuous reference to the "Star-Spangled Banner," had Major Higginson furthermore kept his temper and not given expression to a scathing contempt for public opinion, had not Mr. Charles A. Ellis, manager of the Boston Symphony, lost his head, which had gotten too big for his hat, all might have been different.

With regard to the fact that Dr. Muck was debarred from playing in Washington because of the presence in his orchestra of a number of alien enemies, that was simply in conformance with a law that was passed to keep out a mass of German spies who were infecting the capital, and had no reference to the rest of the country, in which connection it is proper to state that Dr. Muck has received from the authorities in Washington a clean bill of health. Nevertheless it was perfectly proper for any city to take action and bar Muck. Perfectly proper for individuals, if they did not care to patronize the Boston Symphony concerts, to stay away. But the whole matter would not even have been a tempest in a teapot if from the first not only Dr. Muck, but Major Higginson and Mr. Ellis had exercised a little common sense and not deliberately antagonized an already inflamed public opinion.

In connection with the matter I have received the following interesting letter from George Barrère, the distinguished flutist, who has won so much popularity with the "Barrère Ensemble." It is as follows:

"Dear Learned Mephisto:

"I have been told by people who talk German that in this language the spelling ST is always pronounced CHT, like in Stein, Strafe, Strauss.

"But I am convinced that it is going too far to apply this rule to our American names.

"I have a friend who, being a member of the Secret Service, has been sent in place of a music critic last night at Carnegie Hall. This fellow wants to impress upon me that, though being led by a world famous Swiss Kapellmeister, the celebrated orchestra of the Hub City should be called

"The BOCHETON Symphony.

"Please tell me the truth. I am at a loss, but remain,

"Most sincerely yours,
"GEORGE BARRÈRE."

It all looks as if it will take a long time for the frightful animosities that have been aroused to tone down, and for

the world to resume anything like a normal state of mind. It is, of course, difficult to expect sanity from the average American when he reads in his morning paper that some of "our boys" who were taken prisoners by the Germans had their eyes gouged out and then their throats cut.

However, it should appeal to the sense of humor of most people that Dr. Muck's last concerts were conducted while the police guarded the entrances and also the aisles of the auditorium. They say—for I was not present—that the police stood the music till it got to Brahms, which proved too much for them, so most of them melted away like the snow in the early spring.

To show you how good people may be misled in their present antagonism to everything in the way of German music, especially that of Wagner, let me quote a letter that I have recently received from Pittsburgh, which is to the following effect:

"In the concerts by the Philadelphia Symphony Orchestra, March 11, the Prelude and Liebestod from 'Tristan and Isolde' were on the program. Earlier in the season the society which engaged them had voted against 'enemy' music, so we awaited events. I thought the conductor would never return for the last number. Finally he appeared and played the 'Valse Triste' by Sibelius and the 'Polovetski Dances' from 'Prince Igor' by Borodin. On my way out I heard one faultlessly dressed lady say: 'Oh, don't you just love that Prelude to Tristan! It always touches my heart.' Another one said: 'I am very much surprised that they were allowed to play that Wagner music. I got so furious listening to it that I could hardly stand it.'

"A good headline would be
"Does It Matter or Not?"

Now I am going to quote you another letter that I have recently received, which will, with the others, give you some idea of the correspondence that my humble writing arouses each week. It is with reference to what I said about Ysaye having been selected as the conductor of the Cincinnati May Festival, when Kunwald, the former conductor, had been interned by reason of information which no doubt had come to the Government through the Secret Service. I said that it would have been perhaps a good thing had the directors of the Cincinnati Festival Association selected an American conductor, of whom we have at least several who could have most acceptably filled the position. Incidentally, too, I referred to the feeling among a number of people who claimed that, while it was a graceful thing to take a man like Ysaye, a Belgian and a most distinguished virtuoso, still it seemed a little incongruous, on the ground that he had had no particular experience in Europe as a conductor of symphonies. I said that I felt assured that Ysaye had had such experience, and with notable success. Relating to this I have received the following letter:

"As a fervent reader of your weekly letter, I find several lines about Eugen Ysaye in your last, that seem to call for correction. The 'Concerts Ysaye' founded twenty-three years ago in Brussels by the celebrated violinist, took a dominating place in the musical life of the Belgian capital and were among the most important concerts in Europe. The string body of this admirable orchestra was unique, on account of the number of Ysaye pupils who occupied places among the first and second violins. Moreover, Ysaye gained brilliant triumphs in Paris as a conductor, and his interpretation of the Symphony of Franck was such as the composer might have dreamed.

"I fully appreciate your laudable campaign to bring your eminent musicians into the light, but I beg you to begin by eliminating the too numerous 'Boches' who poison the orchestras with their pseudo-talent—a thing as sincere as their nefarious personalities.

"Very cordially,
"ALBERTO BACHMANN."

As a further instance of the communications I get, let me say that I have just been honored by one from Mr. Guard of the Metropolitan Opera Company, to whom Mr. Henderson of the New York Sun recently alluded as the "publicity agitator of the Metropolitan."

Now you may remember that, in a recent letter to you, I took up certain matters which I regarded as serious because they affect not only the status of the critics who review the operatic performances, but the whole question of the position of the critics, as to their rights and duties, and also as to the rights of artists, composers, managers. I told you how matters were conducted at the Met-

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 118



Richard Hageman—Conductor, Who Has Become a Popular Favorite at the Metropolitan Opera House Sunday Night Concerts

ropolitan, namely, that they kept a scrap book and whenever anything appeared which was deemed by the artists, who examine the scrap book with daily care, to be prejudicial to their interest and standing, they would rush to Gatti, who would hear the tale of woe, whereupon Gatti would call up Guard, transfer the tale of woe to him, whereupon Guard would call up the various editors or critics whom he regarded as having been mistaken or as being in need of admonition, and I also stated that, if Mr. Guard were acting under instruction, there was a growing disposition on the part of the Metropolitan management to adopt a kind of press censorship. I further stated that if criticism were eliminated and merely pleasant notices written, it would work out neither for the interests of the artists nor for the interests of the management, for the reason that the public would soon lose confidence in what was written, and the result would be that the artists would suffer, for they would never hear of their shortcomings; while the management would suffer, for the reason that public interest would be decreased, with the consequent influence on the box office. As a consequence of my screed I have received the following screed from Mr. Guard:

"Dear Mephisto:

"Your naughtiness is becoming super-diabolical. How dare you take my name in vain and expose to the *profanum vulgus* the sacred secrets of the publicity bureau of the Metropolitan Opera Company? Really, my dear Satan, you are taking advantage of our intimacy. Something is wrong. I suggest a visit to my chiropodist. Your cloven hoof needs attention. Who stepped on it. Surely not "Yours irreligiously and impertinently,"
"W. J. GUARD."

I can readily understand that the mere existence of such a person as "Mephisto" must be an offense to so pure, so chaste

a soul as Mr. Guard. I can also understand that, if he represents an institution that positively resents any criticism whatever, he would particularly resent the exposition of the manner in which his publicity bureau is conducted. However, I bear him no ill will, not even when he suggests that I should take my "cloven hoof" to his chiropodist. Anyway, one good turn deserves another, and as Mr. Guard seems to be accumulating an unnecessary amount of bile, while I am visiting his chiropodist I would urge him to "Try a cathartic."

Worldwide interest has been aroused with regard to conditions in Russia. People are particularly anxious to know what is the position with regard to music in the upheaval. I know of nothing more interesting than the following picture of Petrograd, just about the time when Kerensky, after his brief reign of power, went down. It is taken from the socialistic magazine known as *The Liberator*. The story was written by John Reed, a well-known writer who had full opportunity, at first hand, to observe the course of events in Russia.

"Petrograd," said he, "presented a curious spectacle in those days. In the factories of the committee rooms filled with stacks of arms, couriers came and went, the Red Guard drilled. . . . In all the barracks meetings every night, and all day long interminable hot arguments. On the streets the crowds thickened toward gloomy evening, pouring in slow, voluble tides up and down the Nevski, bunched by the hundreds around some new proclamation pasted on a wall, and fighting for the newspapers. . . . At Smolny there were new, strict guards at the door, at both the gates and outer gates, demanding everybody's pass. Inside the committee rooms hummed and whirled all day and all night hundreds of soldiers, and armed workmen slept on

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

the floor, wherever they could find room. Upstairs in the great hall, which had been the ballroom of that one-time convent school for aristocratic girls, a thousand soldiers and workmen crowded for the uproarious all-night meetings of the Petrograd Soviet. From the thousand miles of battle-front the twelve millions of men in Russia's armies, moved under the wind of revolt, with a noise like the sea rising, poured their hundreds upon hundreds of delegations into the capital, crying 'Peace! Peace!' There was a convention of the All-Russian Factory Shop Committees at Smolny, passing hot resolutions about the control of workers over industry. The peasants were coming in, denouncing the Central Committee of the Peasants' Soviets as traitors, and demanding that all power be given to the Soviets. . . .

"And in the city the theaters were all going, the Russian Ballet appearing in new and extravagant spectacles, Chaliapine singing at the Narodny Dom. Hundreds of gambling clubs functioned feverishly all night long, with much champagne flowing, stakes of 20,000 rubles. . . . Private entertainments were given by the millionaire speculators, who were buying and selling for fabulous prices the food, the munitions, the clothing. . . . On the Nevski every night thousands of prostitutes in jewels and expensive furs walked up and down, crowded the cafes. . . . Monarchist plots, German spying, smugglers hatching schemes. . . . And in the rain, the bitter chill, the great throbbing city under gray skies rushing faster and faster toward—what?"

The production this week of two new works by Americans, at the Metropolitan, has naturally excited a great deal of interest. People have wondered why the "premieres" of Cadman's "Shanewis" and Henry F. Gilbert's Ballet Pantomime "The Dance in Place Congo" were made at a matinée. This I believe is due to the fact that Manager Gatti tries to distribute the production of his novelties during the week, so that those who subscribe for either the Monday or the Wednesday or the Friday or the matinée performances, will each of them have the pleasure and distinction of hearing a "première."

Personally I am much interested in Cadman's work, for he showed long ago that he is a musician of great ability and considerable imaginative and melodic power. Gilbert's work was more or less damned by himself in advance, for you may remember that some time ago he practically took issue with me when I insisted that there was considerable latent power in our people in the way of musical composition. Gilbert replied that we so far had produced no composers of any value, at least none that could compare with some of the Europeans, nor did he see any possibility that we ever would. Soon after this, you know, his own work was accepted by the Metropolitan. . . .

The semi-official Cologne Gazette recently referred to some well-known people in the musical world in a very contemptuous manner. In speaking of an organization known as "The Friends of the German Republic," under the leadership of Mr. Hagedorn, the Cologne Gazette says that "such dirty spots exist, unfortunately, in large numbers, but it is the height of stupidity to describe them as 'German-Americans.'" Then the Gazette goes on to say, "The baneful thing about the news from New York is that Jacob Schiff and Franz Sigel, Jr., are now to be found in Hagedorn's camp. From Walter Damrosch nothing else was to be expected. That Otto Kahn has so far forgotten himself must be considered as altogether impossible, even though as the spiritus rector of the Metropolitan Opera he caused the dismissal of all the German singers from that institution, except Hempel and Matzenauer, as to whose Germanism we have already expressed our views."

The Gazette may endeavor to console itself by considering "impossible" the statement that Mr. Kahn is among the German-Americans who have been very explicit with regard to their antagonism to German militarism and the present policy of the Teuton nations, but if the Gazette had read the address that friend Kahn gave out in Milwaukee recently, it would come to the conclusion that it was about the ablest and hottest thing that has appeared on the subject so far. Kahn doesn't mince matters for a moment. He expresses his utter, utter contempt for

the men who to-day rule the fortunes of the German peoples. . . .

Kreisler, you know, some time ago gave up playing for money and devoted himself entirely to playing for charity. Now he has announced that his violin is silenced for the duration of the war. This is greatly to be regretted. But the reason which Finck gives in the *Post*, why it is to be regretted, is certainly peculiar.

"But for a year," says Mr. Finck, "Kreisler has not been able to send a penny even to his father, and the \$80,000 he had to forfeit by giving up this season's recital tour would have gone chiefly into the pockets of Americans who helped Kreisler out of a Wall Street scrape."

Most of us did not know that Kreisler had gotten into a Wall Street scrape, but to bewail the stoppage of his concerts on the ground that certain Wall Street financiers who had induced Mr. Kreisler to speculate, with the usual result, would thereby suffer appeals to my sense of the incongruous. . . .

It may be of interest to your readers to know that the traveling artists exercise a great influence on local managers

with regard to the engagements they make. It is well known that most of the local managers read your paper with great care and quite a number are governed by the criticisms and the news which it contains. With these managers the New York papers have little influence, for the simple reason that they do not see them. It is the musical paper, like your own, that carries weight and conviction.

There is also, it appears, another great influence, and that is the traveling artists, an instance of which has just come to my knowledge concerning the young Russian pianist Levitzki, who is now making his second American tour. You may remember that Daniel Mayer, the well-known manager, brought him out. Mayer was recently on the road and was able to make a number of engagements because some of the best known concert pianists, on tour, had spoken so highly of Levitzki to the local managers. This is surprising, as the artists who play a certain instrument have not hitherto been accustomed to sound the horn in one another's praise. Nor have they been known to say a good word for young and aspiring talent.

Levitzki, as I understand, has been

chosen for the second time as a soloist to open the series of the Chicago Symphony Orchestra. Frederick Stock, the conductor, had him as his first soloist of the season last fall. The result was so satisfactory that Levitzki has been engaged by Stock as soloist again for next fall. . . .

Alice Nielsen, the well-known prima donna, says that after squandering three fortunes she has become an enthusiast for saving. She admits that she is not poor and does not have to save just because she may have to face a cold world without a dollar, in case she no longer were able to continue to earn the handsome revenues that she has been accustomed to. She is going to save because it has become "the fashion."

I wonder if, when Miss Nielsen speaks of having squandered her hard earned receipts, she includes in that the money she so generously advanced to her former manager, Henry Russell, of the Boston Opera Company, when he was in trouble. Not many people know how the little prima donna opened her purse to her manager, but that is what she did, says

Your
MEPHISTO.

JAPANESE TENOR WINS LAURELS IN CONCERT FOR BLIND



Yochinori Matsuyama, Japanese Tenor

Yochinori Matsuyama, a tenor from the Imperial Theater, Tokio, sang for the blind, at the Educational Alliance in East Broadway, New York City, on the afternoon of March 17. Mr. Matsuyama offered "M'Appari" from Flotow's "Marta" and "La Donna e Mobile" from "Rigoletto." As encore he gave a charming Japanese Lullaby, composed by his father and with accompaniment arranged by Mrs. Evelina Hartz, who played his accompaniments, and "Macushla."

Mr. Matsuyama has a pleasing voice, phrases well and sings in a sincere and musically style. It is unusual for an Oriental to be able to interpret Western music so as to be satisfactory to our Western ear, but Mr. Matsuyama, in both his Italian and English numbers, exhibited excellent diction and an unvarying sense of pitch. He was greatly applauded after every number.

J. A. H.

Marie Torrence on Concert Tour

Marie Torrence, the gifted and successful young Southern soprano, is now singing in the Middle West, and after Easter will appear for the first time in New England and Canada.

A recent recital program given by Miss Torrence included "My Heart Ever Faithful," Bach; "Pastorale," Carey; "Hymn to the Sun," Rimsky-Korsakoff; "Love Is the Wind," MacFayden; "Cara Selve," Handel; "Amarilli," Caccini; "Danza, Danza," Durante; "Charmant Papillon," André Campra; "Le sommeil de l'enfant Jesus," Gevaert; "Danse Sacrée," Georges; "Première Danse," Massenet; "Parasha's Reverie and Dance," Moussorgsky; "The Nightingale," Brockway; "Somewhere in France," Mrs. Hartmann; "Under the Greenwood Tree," A. Buzzzi-Peccia.

Benefit Performance at MacDowell Club

A benefit performance for students was given at the MacDowell Club, on March 17, which included a clever pantomime "Moonshine," by Messrs. Austin Strong, Theodore E. Steinway, Henry Clapp Smith and Harry Bennett. The second half of the program brought the

one-act play "Adelaide," adapted by David Bispham from the German by Hugo Muller. The incidental music was arranged and conducted by William H. Henniston. Those in the cast besides Mr. Bispham were Madame Marie Narelle, Kathleen Narelle, Philip Spooner, Idelle Patterson and Edith Randolph. The music was especially delightful. Mr. Spooner sang the "Adelaide" in abbreviated form and so effectively that he secured an ovation. Mr. Bispham's inimitable acting gives a tremendously realistic impression of Beethoven.

CORA LIBBERTON WINS

Chicago Soprano Substitutes for Miss Garrison on Day's Notice

CHICAGO, March 19.—Mrs. Cora Libberton has been having an industrious and successful season. Besides keeping up her regular duties as soprano soloist with the Fourth Presbyterian Church choir of Chicago, she has given a number of song recitals and has appeared with the Chicago Mendelssohn Club and the Apollo Musical Club. In the first of these she astonished audience and critics alike by learning a difficult solo on one afternoon's notice and singing it that night as substitute for Mabel Garrison, whose sudden illness prevented her from appearing.

The beauty of her voice and the deft dexterity and high artistic qualities of her performance received universal notice and approval. She has been engaged as soloist with the Marshall Field Choral Society at its annual concert at Orchestra Hall, April 15.

Mme. Buckhout Introduces Compositions of Rosalie Hausmann

A new composer was introduced by Mme. Buckhout on Wednesday afternoon, March 13, in her composer's series, when the program consisted of the works of Rosalie Hausmann of San Francisco. Miss Hausmann's individual gifts were revealed in several groups sung by Mme. Buckhout, including "On the Downs," "Music," "Witchery," "Irish Nocturne," "An Indian Serenade," "A Child's Evening Prayer," "The Look," "An Impression" and three songs from the cycle "Songs of the Night." "An Impression," dedicated to Mme. Buckhout was repeated, as were also several of the others. Delphine Marsh, contralto, sang several of Miss Hausmann's "Sea Pictures," "The Welcome," "A Lunar Rainbow," and "A Turkish Prayer." Diana Kasner was an able accompanist. A good-sized audience, including many composers, was present, and was enthusiastic about Miss Hausmann's music.

Earle Tuckerman Rouses Admiration in Recital at Princeton

PRINCETON, N. J., March 14.—Earle Tuckerman, baritone, assisted by Frederick Schlieder at the piano, gave an excellent recital before the Present Day Club at Thomson Hall, yesterday afternoon. His program included the aria, "Vision Fugitive" from Massenet's "Hérodiade," an Old English group, contemporary American songs by Mark Andrews, Harling, O'Hara, Turner-Maley, Kramer and a group of H. T. Burleigh's Negro Spirituals. Mr. Tuckerman was applauded enthusiastically by a distinguished audience, which included Mrs. Grover Cleveland Preston, who was in charge of the program. The recital was closed by Mr. Tuckerman's singing of "The Battle Hymn of the Republic," in which he was joined by the audience.

STOKOWSKI MAKES PITTSBURGH WAIT

Conductor Gives Merited Rebuke to Over-Zealous Audience—

Heifetz Soloist

PITTSBURGH, PA., March 16.—Pittsburgh doesn't know whether Leopold Stokowski is something of a hero or a bit "balmy." This is the reason: On Monday night the Philadelphia Orchestra came for the last concert of the season. Jascha Heifetz, violinist, was the soloist, and when he finished the audience broke into thunderous applause. They recalled him an unprecedented number of times and when he, intelligently, did not play an encore, the applauders, sporadically, gave April showers of hand-clapping, while Stokowski waited. He waited for ten minutes in an ante-room till the audience got tired of "kidding" themselves. Some people declared he was a hero for disciplining his audience, others thought him out of his mind for presuming to do so. A good many people, without thinking much about it, got up and went home.

The program opened with the Symphonic Suite, "Scheherazade," of Rimsky-Korsakow, one of the best-balanced performances Pittsburgh has heard.

Heifetz played the Tchaikowsky Concerto in D Major and its intricacies appeared as easy for him as the German entrance into Russia, albeit he played like a Russian and not like a German fiddler.

The program was billed to conclude with the "Prelude" and "Love and Death," from "Tristan and Isolde," Wagner. This was prevented, however, by a city father, who insists that we shall be more patriotic than Washington, Paris or London. So the "Valse Triste," Sibelius, and the "Polovetzki Dances" from "Prince Igor" were substituted.

Tuesday afternoon's concert was identical with the evening's, except that Debussy's "Afternoon of a Faun" was added. At least 5000 persons heard the last of the season's concerts, and for once the orchestra association has finished its season with a bank balance, due to Stokowski's artistry, a splendidly controlled orchestra, and a local management that is hard to surpass. At this distance next year's series looks most promising.

The Litchfield-Hamilton Trio presented a most attractive program Monday morning in the Twentieth Century Club auditorium. The Trio is composed of Mrs. Litchfield, pianist; Vera Barstow, violinist, and Boris Hamblong, cellist. The program given was the Couperin Trio, "Prelude, Courante, Allemande, Chaconne, Gavotte-Musette," the César Franck Sonata for violin and piano, and the trio "Dumky," of Dvorak. The Litchfield-Hamilton Trio has been heard here before, but never to better advantage, performers and auditors being thoroughly *en rapport*.

H. B. G.

Stracciari for Columbus

Riccardo Stracciari has been awarded a contract by the Woman's Club of Columbus, Ohio. Mr. Stracciari will appear for this organization either prior to or after the Chicago opera season.

MINNEAPOLIS HEARS ITS OWN SYMPHONY

Jacques Thibaud and Marie Morrissey Delight Throng—
Symphony Programs

MINNEAPOLIS, MINN., March 12.—Three concerts by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, have occupied the attention of patrons of music in Minneapolis and St. Paul in as many days. A symphony program, identical in both cities and distinctly French in content, included a work heard for the first time in either city, the Symphony No. 2, in E Minor, Op. 5, by Henri Rabaud. A period of composition, beginning with Lalo of the early part of the last century, and including, besides Rabaud, Debussy and Dukas of the present day, was presented by the orchestra, with Jacques Thibaud as assisting soloist.

Debussy's early work, "Marche Ecossaise sur un theme populaire," found the audience in full sympathy with its performance. The mood carried over to the Rabaud Symphony and expanded under the simplicity of its utterances and Franck-like moments.

Mr. Thibaud's playing of the Lalo Concerto for violin, No. 1, in F Minor, was remarkable for its refinement and flawless technique. Saint-Saëns's "The Deluge" was played as an encore. The "L'Apprenti Sorcier," by Dukas, supplied the humorous note.

The popular program, played Sunday afternoon, was a pot-pourri drawn from many parts of the musical horizon. Two numbers were "new in Minneapolis," "Glazounoff's "Carneval" Overture and the Intermezzo from Granados's "Goyescas." They were well received, but the more familiar Symphony Poem, "The River Moldau" of Smetana and MacDowell's A Minor Suite, Op. 42 ("Woodland Scenes"), provided high points in the program. Grieg's "March of Homage" from "Sigurd Jorsalfar" and the "Moorish Fantasy" and "Malaguena" from Moszkowski's "Boabdil" completed the composite list of orchestral offerings.

Still greater variety was afforded by the soloist, Marie Morrissey, in the use of the Donizetti aria, "O mio Fernando" and Bizet's song, "Agnus Dei." A partial repetition of "Fernando" was given and, in its increased tempo, heightened the effectiveness of the singer's fine appearance. A second encore number was Saint-Saëns's "Samson and Delilah" aria, "My Heart at Thy Sweet Voice." F. L. C. B.

HERTZ FORCES IN SAN JOSE

San Francisco Symphony Wins in Classic American Program at Conservatory

SAN JOSÉ, CAL., March 9.—The San Francisco Symphony Orchestra played a return engagement in this city last evening. The Victory Theater was well filled with appreciative auditors. Conductor Alfred Hertz gave a program considerably heavier than on his former visit a few weeks ago, and it is a pleasure to record the fact that the audience seemed to appreciate last night's program as much, if not more, than the one devoted more largely to popular numbers. Last night's program opened with Beethoven's Fifth Symphony and



Photo by Herbert F. Smith
When the Central New York Chapter of the American Organists' Guild Held Its Recent Convention at Syracuse, N. Y.

SYRACUSE, N. Y., March 20.—The convention of the Central New York Chapter of the American Guild of Organists was held Feb. 26, as previously reported in these columns. The accompanying photograph was taken at the console of the First Baptist Church organ, upon the occasion of the meeting

of the Central New York Chapter for the recital by Charles Heinroth, organist of the Carnegie Institute, Pittsburgh. Reading from right to left: Charles Heinroth, organist Carnegie Institute, Pittsburgh; De Witt Coutts Garretson, organist St. Paul's Church, Buffalo, N. Y., and former dean Central New York Chapter, American Guild of Organists;

Charles M. Courboin, organist First Baptist Church, Syracuse, N. Y., and municipal organist, Springfield, Mass.; Gerald F. Stewart, organist Trinity Church, Watertown, N. Y., and dean Central New York Chapter, American Guild of Organists; George K. Van Dusen, organist St. Paul's Church, Syracuse, N. Y.

included Debussy's "Afternoon of a Faun," Bizet's "L'Arlésienne Suite" and Tchaikowsky's "Marche Slav." All of these numbers were given the inspiring readings which we have come to expect from Mr. Hertz. Kajetan Attl, harpist, was the soloist and delighted all with his splendid work. He was recalled again and again.

San José looks forward to a series of concerts by this orchestra next season. The two recent engagements were under the direction of Herbert Meyerfeld, manager of the Lyceum Department of the Blake and Amber Amusement Agency.

The most interesting concert of the school year was the program of American music given at the Pacific Conservatory last Monday evening. The program featured a quintet for piano and string by Howard Harold Hanson, head of the theory department, and which created a splendid impression last Monday night. It was offered by Mr. Hanson, assisted by Nathan J. Landsberger and Charles Hayward, violinists; Joseph Halamicek, violist, and Jan Kalas, 'cellist. The string quartet also played an interesting number by Frederick Preston Search, "In the Valley of the Moon." Nathan J. Landsberger and Howard Hanson gave a splendid performance of Cecil Burleigh's magnificent "Ascension Sonata" for violin and piano. The remainder of the program was made up of American songs sung by Nella Rogers, soprano, and another group sung by Charles M. Dennis, baritone. The composers represented were Campbell-Tipton, H. T. Burleigh, Ward-Stephens, Walter Morse Rummel, Edward Horsman, Mrs. H. H. A. Beach, Oley Speaks, William G. Hammond, Sidney Homer and Grant Schaefer. M. M. F.

Giorni Re-engaged in Schenectady

Aurelio Giorni, the pianist, was recently re-engaged for a recital in Schenectady, N. Y., as a result of the favor accorded him upon his first appearance there in January. His last New York recital of the season is scheduled for April 14 at Aeolian Hall, when he will be heard in a Schubert-Chopin program.

CALIFORNIANS AID MUSICIANS

Los Angeles Club Creates \$100,000 Fund—Behymer Elected Head

LOS ANGELES, CAL., March 11.—At a recent meeting of the directors of the Gamut Club, L. E. Behymer, the Pacific Coast impresario, was elected president for the ensuing year. Mr. Behymer has been vice-president of the club for several years.

A new departure of the club is the creation of an Artists' Fund, which is to be used in helping talented musicians. To assist in the establishing of this fund, the honorary membership of the club will be called upon, as it is intended that the sum be not less than \$100,000. A large part of this will be used to aid musicians in the war.

Charles C. Draa was elected vice-president and Charles E. Pemberton of the Symphony Orchestra was re-elected secretary. The retiring president, Fred W. Blanchard, will continue as a member of the board of directors.

Zoellner Quartet in Urbana, Ill.

URBANA, ILL., March 18.—The Zoellner String Quartet was heard recently at the University of Illinois, on the University Concert Course. The program included Haydn's Quartet, Op. 14, No. 1; a suite for two violins and piano by Eugene Goossens, Napravnik's Quartet, Op. 28, and Dvorak's "American" Quartet.

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LOTTA MADDEN

SOPRANO

In her Song Recital March 11th

TIMES—"One of the Best Soprano Voices Heard This Season"

TRIBUNE—"By All Odds One of the Season's Most Promising Débutistes"

HERALD—"One of the Most Promising Newcomers Heard All Season"

SUN—"A Singer Above the Average"

New York Tribune

MISS LOTTA MADDEN WINS SUCCESS AT AEOLIAN HALL DEBUT

Lotta Madden, who made her début yesterday afternoon at Aeolian Hall, displayed a voice of quite extraordinary beauty. It is of mezzo quality and range, being especially rich in the lower registers, but it can compass the higher reaches as well.

Miss Madden showed an extraordinary grasp of style in singing her groups of old Italian, "middle German," modern French and recent American songs. Her enunciation of the various languages is admirable and her releasing of her phrases is charming. She has the ability to color her middle and lower tones in accordance with the mood of her music. The soft nasal quality which she lends to her French songs is especially lovely.

She is disappointing only in her upper tones, which she is inclined to force to the point of harshness. Yet this is a defect which she will doubtless overcome as she matures. Even now she shows a notable interpretive insight and taste, and is by all odds one of the season's most promising "débutistes."

New York American

LOTTA MADDEN SINGS FIRST RECITAL HERE

Miss Lotta Madden gave her first New York song recital yesterday afternoon in Aeolian Hall. She is another product of that Far West which has given so much good artists to the East.

To an audience both distinguished and discriminating it was soon made manifest that she is an artist of no common fibre, and that by her intelligence and musical feeling she has penetrated deeply into the essence of song significance.

The audience's reception of her efforts was a sincere tribute to a most deserving singer. A unique feature was that the applause was so insistent many of the selections in the list of eighteen were repeated entirely or in part.

Francis Moore played Miss Madden's piano accompaniments with exceptional skill.

New York Sun

LOTTA MADDEN HEARD

Soprano from the West Makes Good Impression Here

Lotta Madden, a soprano from the West, gave a first song recital in New York yesterday afternoon in Aeolian

Hall before a large audience. She proved to be in many respects a pleasing singer. Her voice is of good quality, she has acquired much control of it and she has taste, as was seen, for instance, in two opening airs by Traetta and Paisiello.

In a group of German songs, which was followed by an encore, her best singing was done in the charming little song "Veilchen," by Cornelius. This song she had to repeat. Her nearest approach to breadth of dramatic feeling was perhaps in Coquard's "Hai Lull," though here there was some forcing of the upper tones.

If Miss Madden had more freedom in tone emission as well as imaginative coloring her performance would give substantial pleasure throughout. As it is, she is a singer above the average. Six songs by Mabel Wood Hill closed the list. Francis Moore's piano accompaniments were delightful.

New York Evening Mail

LOTTA MADDEN'S DEBUT

It is not often that a singer so mature in voice and art as Lotta Madden appears in a New York début. This American soprano, in her recital at

Aeolian Hall yesterday afternoon, proved that she already knows much about singing and the interpretation of songs. Her voice is a clear, powerful soprano, well placed, easy in its production and capable of a variety of color.

Miss Madden was equally successful in old Italian, German and modern French songs and closed her programme with an unusual group of English settings by Mabel Wood Hill. The chief merit of these compositions lies in their consistently good declamation. Nor is their correctness of accent attained by the sacrifice of melodic line or rhythmic continuity. Moreover, while the musical ideas are not overwhelmingly significant, they never descend to the commonplace or banal.

New York Herald

MISS MADDEN, SOPRANO, PLEASURES AT DEBUT HERE

Miss Lotta Madden, a soprano from the Pacific coast, gave her first New York song recital yesterday afternoon in Aeolian Hall. She is one of the most interesting newcomers heard all season. Her voice is of lovely quality

and she uses it with good taste and with skill. Smoothly and with fine singing style she presented old arias of Traetta and Paisiello. Now and then she dragged her phrases out a little too much, but there was much to admire in the way she presented two songs of Beethoven and three by Cornelius.

Miss Madden's songs for the most part were interpreted with the proper dramatic touch. A group of modern French works and several songs by Mabel Wood Hill completed her programme. A moderately large audience attended and received her numbers with hearty applause.

New York Globe

MUSIC

Musical and Dancing Joys of One Busy Day

A soprano singer new to local concert rooms, Mrs. Lotta Madden, gave a song recital in Aeolian Hall yesterday afternoon. Mrs. Madden has a good voice, which, as produced, tends, when used with any force, toward metallic hardness. In spite of this drawback, Mrs. Madden is a singer of uncommon feeling, generally controlled by taste, and her skill in phrasing is quite above the ordinary. She also has a breadth of style that is unusual save among singers of long experience.

True, at times yesterday Mrs. Madden seemed enamored of slow tempi and forgot for the moment the general design of a song in her endeavor to draw the utmost out of a given phrase. But in Cornelius's "Veilchen" she treated a light song delicately and buoyantly. The audience "encored" it. Her enunciation is in general clear, though her pronunciation of foreign languages is not always above reproach. Altogether a creditable first recital and much to the seeming pleasure of a considerable audience. A rather curious programme ranged from archaic Italian airs through Beethoven, Cornelius, and the modern French to six songs by Mabel Wood Hill.

New York Evening Sun

Lotta Madden, who gave a song recital in Aeolian Hall yesterday afternoon, pleased her good sized audience with a soprano voice of more than acceptable quality. Miss Madden is from the West, as are so many of this year's newcomers; it is safe to say, however, that none of them has made a better impression, nor have they used their voices with more nicety and skill.

THE LISTENER.

New York Times

LOTTA MADDEN MAKES HER DEBUT

Lotta Madden, a young and unheralded singer from the West, with one of the best soprano voices heard this season, made her début at Aeolian Hall yesterday afternoon. She reminded many hearers of Florence Hinkle in respect of vocal quality and purity of style, especially in old Italian airs of Traetta and Paisiello. There were songs by Beethoven and Peter Cornelius, Debussy, Chausson, and others, and a final group by a New York writer, Mabel Wood Hill. Miss Madden was assisted at the piano by Francis Moore.

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It's An Expensive Road That Leads to Operatic Stage, Says Francesca Peralta

Young Soprano of Chicago Opera Association Discusses Cost of Preparation for Début—\$6,000 for Lessons Alone—When the Press Book Helps—Work and Social Life Do Not Mix Well, She Says

HOW much does it cost, figured in dollars and cents, to make a young operatic singer ready for her début? Six thousand dollars for lessons alone is the figure given by Francesca Peralta, the young California soprano, whose lovely voice has won her such unstinted praise in the Chicago Opera Association's season this year.

"And six thousand is really a very conservative estimate," Miss Peralta says. "Personally, I earned part of the money for my musical education. I used to sing in light opera in the season and then study during the summer. The rest of the money for my education was supplied by my family. To me one of the most pathetic things in musical life is the picture of the girl who is trying to get her education without sufficient means at her command. And many of them are so appealingly ignorant of the financial demands that an operatic career makes. I used to think, gayly, that when I was launched the struggle would be over. The fact is that one's money-spending just begins then.

"Coaching, costumes, travel, the fact that one must have a good address, stop at the best hotels—these are all factors in piling up the expenses that eat up 'that phenomenal salary' one hears of. The general public takes no account of this when it hears what a Caruso or a Galli-Curci may be paid. It learns of



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Photo by G. Dobkin, New York

Francesca Peralta—Off Stage and On. The Character Portrait Shows Her as "Aida"

the amount received for singing one opera and immediately jumps to the conclusion that the sum is 'net.' If a girl hasn't plenty of money back of her—in addition to all the other requisites—she

would much better give up thoughts of an operatic career.

Must Give Up Work or Society

"And so few people realize how much a singer must relinquish if she is to succeed," Miss Peralta went on. "Often an artist goes back to her home city, perhaps to give a concert, and people have their feelings hurt because she declines to attend dinners and receptions and teas in her honor. The singer appreciates all these marks of kindness but if she is honest with herself she knows she must do one of two things—give up society during the season or give up her work. There really is no middle course. Trying to find one invariably leads to disaster.

"I think that any number of people have visions of the luxurious life that opera singers lead," laughed Miss Peralta. "They picture us stopping in bed

all day before singing and all that sort of thing. Let me tell you of a typical incident that happened last season. Rosa Raisa was ill one day and Mr. Campanini told me, after the performance one night, to be ready to go on in 'Aida' the following night. I began work with the coach at ten o'clock the following morning, had a general rehearsal at one o'clock and a piano rehearsal at five, then sang that night. I learned four roles this season, including 'Ernani,' which I learned and appeared in three weeks from the time I first saw the score. And every artist who is making a success will tell you the same story of hard work. Raisa works four hours every day with her accompanist, Galli-Curci works quite as hard as any singer I know. Any one who thinks that an operatic career is easy would better not begin working toward it."

"How does a home life fit in the artist's scheme of things?" was the natural question.

"It doesn't," said Miss Peralta promptly. "There again is a perplexing angle. Every normal woman, of course, likes to plan for a home, but it's tremendously hard to achieve with the nomadic life that the singer must lead. I think that singers as a class are very domestic, why even the men take the greatest interest in cooking and salad making and all sorts of culinary activity. Usually the question of matrimony is tremendously difficult for the woman artist, because the type of man that one admires is, more often than otherwise, the kind of man who doesn't want his wife doing professional work.

When Press Notices Help

"But that is the dark side of the picture. On the other hand is the thrill of achievement; the joy of expression, the glamour of the stage. Only the glamour fades very quickly, and unless one can take it home a hotel apartment becomes lonely at times. I rarely read over my press notices. When I do it's on a day that I'm 'down,' when I feel that I'm not singing my best, then I take my press book and read it over and say to myself, 'You aren't so bad, after all.'"

And Miss Peralta had some wonderfully stimulating things in her press book, for critics in many parts of the country have had enthusiastic things to say of the charming personality and lovely voice of the singer. She has studied in San Francisco, New York and Milano, Italy.

One of her unusual experiences took place in St. Louis last summer, when Miss Peralta sang in the production of "Aida," given at the opening of the New Open Air Municipal Theater in that city. She was to have been heard in a number of cities this summer in open air opera, but the arrangements have been postponed as it was felt the productions would take time and labor that should be dedicated to war work. So Miss Peralta will spend the summer in San Francisco, filling some concert dates and appearing at a number of the training camps. She had this experience last summer during a visit in Canada, and is looking forward to making a similar tour of American training camps. M. S.

audience and encores were numerous. The audience included a very large delegation of Italians, who were enthusiastic. Mary Warfel, harpist, the assisting artist, also won her hearers.

It was announced at the final Strand concert that Mme. Schumann-Heink would appear in April as an extra—so great has been the encouragement given this series. Taking last year and this as criterion of judgment, the Scranton enthusiasm in music has grown and the Messrs. Hand have reason for pride in their two years' activities.

Pittsburgh has made a venture experimentally and with the thought of having a short course of its own next year. The concert given at the Y. M. C. A. recently included Sue Harvard, soprano; Wynne Pyle, pianist. It was managed by the Civic Club and the auditorium was completely sold out. The High School students have had a number of recitals and they will have more. These are fortified by much use of the talking machines for illustration purposes. At the First M. E. Church, D. J. Williams, choirmaster, has a large mixed chorus and is well ahead for two historical recitals of ecclesiastical music, following the scheme of Dickinson in New York. This idea of substituting the historical choral event for the giving of cantatas or oratorios will commend itself generally and its advocates are confident that it will prove a more persuasive agency for bringing music before the people. The idea will probably be followed by choral societies and result in a large musical impulse, both among singers and hearers. W. E. W.

Lotta Madden's

Tribute to

Sergei Klibansky

The Noted Vocal Teacher

My Dear Mr. Klibansky:

I find no words adequate to express to you my gratitude, since I feel my every success is due to your untiring interest, continual encouragement, perfect understanding of the voice and art. My progress as your pupil has been marvelous. I consider it a great privilege to be the pupil of such a master and assure you the realization of the miracles you have accomplished with my voice makes my profession a joy forever.

With sincere admiration,

LOTTA MADDEN.

New York City, March 12th, 1918.

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CIVIC MUSIC SWEEPS THROUGH PENNSYLVANIA

Scranton, Wilkesbarre and Other Centers Hear Community Bodies and Number of Artists

WILKESBARRE, PA., March 14.—This whole section of the State has caught the music fever. Both the big Scranton and Wilkesbarre courses draw toward a close with pleasant memories in their wake. Frieda Hempel made a deep impression at the Temple with her artistry and agreeable personality. It was a heavy program at her recent recital. She gave a large number of encores. Wilkesbarre has started the community chorus idea and there are various other choruses participating in the big patriotic demonstrations as the chorus of 300, under Dr. Schofield, at the armory food conservation mass meeting. Besides, Gwilym Davies, director of music in the schools, has started a kind of propaganda with meetings about the city in school assembly rooms. Various choral bodies are also assisting in the choral idea as aid in the food conservation campaign.

Emma Roberts was substituted in the Casino course of Scranton in the place of Julia Culp. She was assisted by Max Gegna, cellist. Paul Althouse had a tremendous success on the Strand course and roused great enthusiasm, having to respond frequently to encores. Following closely and in the same course came Martinelli, who also sang to a huge house. His art found favor with the

"A remarkable figure in the pianistic world. A veritable Brünnhilde among pianists."
—H. Devries, *Chicago American*.

"Foremost among women pianists today."—*Boston Globe*.

YOLANDA MÉRÖ

Recently published her New York and Philadelphia press notices
and now presents opinions of the critics of Boston and Chicago

A Remarkable Figure of the Pianistic World —a Veritable Brünnhilde Among Pianists.

Everything that was worth remembering happened in the second part of the program at the Chicago Orchestra Symphony concert yesterday afternoon.

First and foremost "place aux dames" in this case, Mme. Yolanda MÉRÖ, whose playing is the greatest reason in the world for her choice of profession.

Mme. MÉRÖ is a veritable Brünnhilde of pianists.

Although she has played here before, I had never heard her, and I was astounded at this unexpected exhibition of individualistic, masterful, bravura playing. From the very first bars of Liszt's A flat concerto, one received the impression of a forceful, decided imposing personality, and these qualities were richly displayed throughout the work. Mme. MÉRÖ's tone has the ringing power, the temper and quality of a man's in the forte passages, but she has the control to tame it to a caressing whisper in moments of cantilena.

All of her interpretation indicated a strong individuality, in which force went hand in hand with finesse.

Briefly, I think Mme. MÉRÖ is a remarkable figure of the pianistic world.

There was abundant applause from public and Mr. Stock for Mme. MÉRÖ, who was visibly pleased with her reception.—*Herman Devries, in the Chicago American, March 2, 1918.*

Gave Great Volume of Tone in Her Emotional Excitement, but It Always Rang True.

Mme. MÉRÖ had the Magyar fire that made the Liszt music shout out its meaning in no uncertain tones. It was for her not so much a series of notes arranged in orderly sequence as an expression of racial feeling, and she had both the spirit and the strength to bring it out.

Mme. MÉRÖ had great power, which she used with daring to get at the heart of the matter as she felt it, and yet her feeling was so true that with all the force with which she brought her fingers down upon the keyboard, she never overstepped the bounds. It is a curious psychophysical fact that if you really mean what you play, you may exert all your strength without pounding, yet if there be a false streak in you which is seeking for effects without sincere feeling, the tone easily becomes hard and noisy. Mme. MÉRÖ gave great volume of tone in her emotional excitement, but it always rang true as a sincere expression demanding just such strong accents for full utterance. Also, it was always feminine, and for all its power, without a trace of the desire to tranch on man's preserves. It was forceful and interesting playing, for which she was warmly applauded by the audience.—*Karleton Hackett, in the Chicago Evening Post, March 2, 1918.*

An Ardor That Seemed to Carry the Orchestra With Her.

She is an invigorating, spirited pianist, with a lot of virility in her manner of playing and considerable imagination of her own. . . . When the mood of the music betokened vigor, she swept along with an ardor that seemed to carry the orchestra with her. . . . Mme. MÉRÖ pleased the audience greatly, and was recalled a number of times, but there has been a long interval since a soloist has been allowed to play an encore. If it had not been for this rule, passed after considerable soul searching at the time, she would have appeared again.—*Edward C. Moore, in the Chicago Daily Journal, March 2, 1918.*

A Tone of Many Dynamic Shades and Colors.

Yolanda MÉRÖ gave a virile and brilliant rendition, displaying a tone of many dynamic shades and colors, a sure technical grasp and musicianship. . . . The number was given by the soloist and orchestra in dazzling style, though I was informed that there had been no rehearsal prior to its performance. Mme. MÉRÖ was given a cordial reception after her playing and was recalled half a dozen times to acknowledge the applause of the audience.—*Maurice Rosenfeld, in the Chicago Daily News, March 2, 1918.*



From a painting by Mark.

An Admirable and Uncommon Player.

Yolanda MÉRÖ was a good pianist when, eight years ago, she first played in this country; and she remains in possession of her definite and, perhaps, distinctive talent. She made this clear yesterday.

She is an admirable and uncommon player of Liszt. Her recalls were numerous and sincere.—*Frederick Donaghey, in the Chicago Daily Tribune, March 2, 1918.*

There Are Not Many Such Pianists.

This pianist had appeared at the Orchestra Hall concerts in previous seasons. She made a good impression upon the occasion of her performance during the twenty-second season, but her playing at this later concert was even more convincing. There are not, to be sure, many such pianists. It is much to possess the sterling qualities which she set forth in Liszt's A major concerto. In interpreting that music Mme. MÉRÖ disclosed abundant technic, a firm and ringing tone and a sense of poetry.—*Chicago Herald, March 2, 1918.*

Possesses a Definite Idea of What to Do.

She possesses a definite idea of what to do and how to do it, a keen rhythmic sense, and much delicacy of touch in the lighter passages. She received substantial applause.—*Chicago Examiner, March 2, 1918.*

Tonal Variety Made the More Vivid by Lightning Execution.

Generously, Yolanda MÉRÖ devoted the proceeds of her recital in Steinert Hall yesterday afternoon to the relief of the Halifax sufferers.

The major part of the program was an interesting variance from routine. An organ concerto by W. F. Bach disclosed her sweeping command and keen sense of effect, which a powerful attack and an adept understanding of pedalling enhanced. In Schumann's "Davidsbündler" were striking contrast, tonal variety made the more vivid by lightning execution and by instantaneous and constantly recurring change in tempo and style. Debussy and some light waltzes served for more veiled and suggestive tone painting, and finally Liszt's "Liebestraum" and "Polonaise" for glamorous tone and flaring brilliance by turn.

Mme. MÉRÖ's performance was arresting, no mere hollow display of virtuosity. No doubt, she glories in her sheer, muscular strength, but she uses it discriminately to impressive ends. She obtains poise, breadth and expansiveness by a conscious, dramatic, breathless hold of her audience.

Her "Florestan" was astonishingly swift, brilliant, boisterous, while her "Eusebius" was charming and wistful, light and swift of fancy, tender and alluring. . . . On the whole, a charming and an outstanding performance.

The Viennese waltz music by Rachmaninoff and Merkler was rhythmic response. To listen to their rhythmic and tonal stimulation was to realize that the lightest music is by no means the easiest of distinctive performance; indeed Mme. MÉRÖ has her own inimitable way with waltzes. The first she was pressed to repeat. From Liszt, the melody of the "Liebestraum" was lustrous in subdued glow and unobtruded sentiment, while between Liszt and MÉRÖ, the polonaise was thoroughly Hungarian, with quick flare and ready fire.—*Boston Evening Transcript, December 19, 1917.*

Spontaneous and Emotional Quality of Her Playing Makes a Direct Appeal to the Hearer.

The pianist began with an extraordinary performance of Stradal's arrangement of Bach's concerto for organ. Mme. MÉRÖ at once established a sonority and depth of tone seldom heard and which was sustained with grandiose effects throughout the entire composition.

Her tone, warm, rich, vivid, brilliant, is, in fact, a distinguishing feature of her playing, while she is otherwise gifted with a substantial technic and a keen sense of rhythm. The spontaneous and emotional quality of her playing makes a direct appeal to the hearer. She is always interesting and there is no desire to leave the hall before the conclusion of the program. . . .—*Boston Herald and Journal, December 19, 1917.*

Foremost Among the Women Pianists Today.

Yolanda MÉRÖ, foremost among the women pianists today, played brilliantly. Her treatment of the arrangement of the Bach concerto for organ was to be remarked for fine musicianship as for virtuosity. Her Liszt was of gorgeous sonority, yet not exceeding the piano's limitations.—*Boston Globe, December 19, 1917.*

Her Power Is Magnificent. . . . Her Program Pleased From Beginning to End.

Those who were at Steinert Hall yesterday afternoon felt that it was no sacrifice to help the Halifax fund when the reward for so doing was a piano recital by Yolanda MÉRÖ. She gave forth the best that was in her. Her personality as she entered the hall would have compelled a stranger to listen to her, but after the first number the listening would be a pleasure. Her rendition of an arrangement of Bach's organ concerto was powerful and impressive; it was almost as majestic as if performed on the organ itself. Her second number was the "Davidsbündler-tänze" by Schumann. . . . It is as capricious as an April day and Miss MÉRÖ followed it in all its moods and tenses. Her power is magnificent and her insight into the emotional possibilities of a composition keen. Her program pleased from beginning to end.—*Boston Daily Advertiser, December 19, 1917.*

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12 Nottingham Place,
London, W, 1, Feb. 18, 1918.

FIVE FINE CONCERTS give a good record for Saturday last, Feb. 16. *Place aux Dames* that of Clara Butt in the Royal Albert Hall takes precedence. It was a fine concert, with every seat filled and that ever popular artist at her best, and assisted by Adela Verne, Melsa, Carrie Tubb and Ben Davies. A familiar, popular program—and a success.

The Queen's Hall was filled with the Chappell Ballad Concert. Mme. d'Alvarez sang some ballads and operatic excerpts, while Carmen Hill was delightful in a new song by Guy d'Hardelot, "All I Ask of Life," and Olga Haley sang Cyril Scott's "Lullaby" and Maude V. White's "Throstle." Gervase Elwes was the tenor and sang Montague Phillips's "Lethe" with orchestral accompaniment, Benno Moiseiwitsch played piano soli and the Queen's Hall Light Orchestra was as popular as ever under Alec Maclean. Other singers were George Parker (American), Herbert Eisdell, Reginald Herbert and Margaret Cooper.

At Wigmore Hall William Murdoch gave a piano recital, where his beautiful singing touch and brilliant execution were loudly applauded. He opened with the Beethoven Sonata in E Major and finished with the Chopin Scherzo in B Minor, and also played César Franck's Prelude, Choral and Fugue and introduced John Ireland's "Two London Pieces"—"Water Nymphs," "Fragrance," "muffin," delightful and descriptive, and Frank Bridge's "Four Characteristic Pieces"—"Water Nymphs," "Fragrance," "Bittersweet" and "Firefly."

At Æolian Hall Tessie Thomas, gifted young Welsh violinist, gave an ever welcome recital and was heard in an exacting program, which included Grieg's Sonata in C Minor, a Bach Sonata and a Vieuxtemps Concerto, and groups of smaller works. She had the advantage of the support of Hamilton Harty at the piano.

And last, but not least, came the first of Miss Amy Sherwin's "Song Pictures" in Steinway Hall. The highest praise is due to all that clever teacher's pupils, but specially to Jeanette Sherwin, by whom the "Pictures" were tastefully produced in ingenious settings. Novel illustrative effects were furnished by Herbert Oliver, Easthope Martin, Ivor Novello and Eric Coates.

Herbert Fryer Returns

Herbert Fryer gave a piano recital at Wigmore Hall, Feb. 13, the first after an absence of over four years, during which he has been working in America, Canada and Holland, and also conducted



On Left: Bluebell Klean, Whose Piano Concerto Has Been Well Received in London. Above: Dorothy M. Brook, an Attractive Young English Violinist. On Right: Mrs. Foster Salmond, Canadian Soprano, Who Had Notable Success on a Tour "at the Front"

over seventy concerts "At the Front" in France. Mr. Fryer's playing is fresh and enthusiastic and leaves no doubt of his control of his instrument or of his artistic understanding. He began with Franck's Prelude, Choral and Fugue, and later played Chopin's Sonata in B Flat Minor, a Berceuse, Polonaise and Ballade, as well as Liszt's paraphrase of Verdi's "Rigoletto" and a group of smaller old English pieces and Frank Bridge's "Lament," in memory of "Catherine, aged nine," one of the victims of the Lusitania outrage.

Alys Bateman is now giving a series of four concerts "on her own" after having raised over £4,300 by those she has given for war charities. Miss Bateman sang Massenet's "L'Extase de la Vierge" and Franck's "Panis Angelicus," with great refinement and finish. She was assisted by Murray Davey, who sang his poetical "Harmonie de Soir" and the Belgian Quartet, with Joseph Yongen at the piano.

Jessie Snow's Début

The début of Jessie Snow at Æolian Hall last Wednesday, Feb. 13, was one of more than usual interest and promise, for this young player is a violinist of exceptional promise, a pupil of W. H. Reid, and has a clear, bright singing tone and excellent execution. She played Vivaldi's Concerto in A Minor, Beethoven's Romance in F, Saint-Saëns's "Havannaise," "Pavane," Fauré, and a Mozart number, and introduced to us a new Concerto by her master. Mr. Reid's work proved all too short, for it is original and interesting. It is scored for strings, double woodwind, two horns and tympani and does not require a large orchestra for the accompaniment.

Mme. Blanche Marchesi gave a concert in Æolian Hall on Thursday, Feb. 14, at which she introduced three charming new songs by Cyril Scott. Astia Desmond also sang and proved herself to be the possessor of a very fine voice. Because of illness Julian Clifford was unable to appear. A welcome substitute was secured in Herbert Fryer.

For his second and third music lecture at the Gresham College Sir Frederick Bridge unearthed a comic opera

called "The Village Coquettes," dating from 1836, by Charles Dickens and John Hullah. The scene is an English village in 1729. The vocal numbers are attractive, if over melodious and Victorian, and the illustrations were well sung by Coral Peachy, Mr. Thompson and Graham Smart and other singers. Sir Frederick spoke at length and interestingly, especially of his personal recollections of Dickens, who attended the church at which he was organist (St. Marylebone, we believe). The other lecture followed on the one on "London Street Cries," and he returned to his remembrances of the old London Music Club, the "Concentories Society" and a number of part-songs written specially for it were sung by the Westminster Abbey Choir.

Carrie Tubb in Recital

Carrie Tubb gave a delightful vocal recital in Æolian Hall, Tuesday, the 12th, made all the more attractive by the musicianly and sympathetic accompaniment of Sir Henry Wood. A recital by one of our finest English singers, at which the place of honor was accorded to a group of songs by modern English writers, "Tell Him, Blackbird," by the late Stanley Hawley, being rapturously encored.

Miss Bluebell Klean's piano Concerto, which has already been played by Lyall Tayler at Brighton, and Dan Godfrey at Bournemouth, has been a marked public success and is shortly to be heard in London. The eminent critic, Gilbert Webb, has written some analytical notes on it.

The pupils of Harry Farjeon gave an interesting concert in Steinway Hall, Feb. 11, showing that that talented composer has the gift of conveying the methods of writing pleasing melodies. The music consisted of concerted and piano pieces, songs and part-songs, the whole showing talent which will develop into a national benefit later on, for the training is evidently one which begins at the beginning—simple, straightforward music from which the best can be evolved.

The anniversary of "The Maid of the Mountains" has just been celebrated and for it José Collins was able to return to her place in the cast. As melodious and amusing as ever, the piece went with a swing from curtain to curtain and never have Bertram Wallis and Thorpe Bates sung better.

"The Soldier," H. T. Burleigh's beautiful song, to the even more beautiful words by the late Rupert Brooke, has just been issued here by Messrs. Elkin & Co. and, though it rouses the saddest of memories of broken hopes, it promises to be most popular, for the composer's quotations from "The British Grenadiers" and "Rule Britannia" bring in the martial spirit, the joyous yet grave spirit of our young soldiers to-day, who "go out," to what they know not!

Jessie Munro, pianist, whose portrait

we gave last week, is of Scottish descent and hails from Invernesshire. She studied for four years with Godowsky in Berlin and Vienna, having been a fellow pupil of Tina Lerner. She made her début in the first named city at her own recital, and afterward gave three other recitals and appeared in four chamber and two orchestral concerts there. Her success led to her appearance with orchestra in Leipsic, under Nikisch, in Hamburg, Halle and other towns. She gave her own recitals and played at other concerts in Vienna, at the Embassy in Paris, at Trouville and at Luxor in Egypt. All of this led to her being engaged on the eve of hostilities for an extensive tour in Russia.

Mrs. Foster Salmond, the Canadian soprano, has achieved a notable success here. Prior to her appearance with the London Trio she sang to officers and soldiers daily in France for four and one-half months, where her success was quite exceptional owing to the beauty and ease of production of her voice, her highly finished art and her charm of manner which always wins enthusiasm.

Irene Scharrer with Symphony

At the Symphony Concert on Saturday afternoon, Feb. 23, the pianist was Irene Scharrer, who played the Schumann Concerto in A Minor delightfully. The symphony was the Brahms No. 3, in F, which, together with the "Forest Murmurs" from "Siegfried," Wagner, and Dvorak's "Carneval" Overture, made up the first half of the program. In the second part Moussorgsky's "Pictures from an Exhibition," orchestrated by Sir Henry Wood, were sympathetically played and Chabrier's Rhapsody, "España," completed the program. Gervase Elwes sang Bach's "Dearest Saviour, Whom I Long For," magnificently, but we did not feel that the "Prize Song" from Wagner's "Mastersingers" was quite so happy an effort.

In Æolian Hall Vladimir Rosing gave a song recital on the same day, his second of international songs and arias, modern German excepted. The program made heavy demands on the artist, especially as he was suffering from cold, but

(Continued on page 14)



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FIVE YOUNG WOMEN VIOLINISTS DELIGHT LONDON CONCERT GOERS

[Continued from page 13]

in every case his dramatic powers and personality carried him through successfully. One of the gems of the afternoon was Rimsky-Korsakoff's wonderful Hindoo Song from "Sadko" and for it an encore was insisted on.

In the Royal Albert Hall there was a London Ballad Concert (under Messrs. Boosey and Company), with Flora Woodman, Carmen Judah (a promising debutante), Lucy Nuttall, Herbert Cave, Norman Williams, Charles Till, Harry Dearth, the Gresham Singers and Marie Hall, with J. A. Meale at the grand organ. The hall was packed and everyone had their share of praise, but none more than Harry Dearth for his charming presentation of Five Poems, "England to Her Sons," the words by W. N. Hodgson and the music by Charles Green.

Last Monday evening Adrian C. Boulton gave the second of his four concerts in the Queen's Hall, and it was most regrettable that an air raid made the audience somewhat thin, but Mr. Boulton has been persuaded to repeat his impeccable performance of the Vaughan-Williams "London" Symphony on March 18, beginning the concert at six, so we may hope to hear that admirable and attractive work in peace. Last Monday other items on the program were Elgar's Overture, "In the South," and Yves Tinayre sang "Asie" from Ravel's "Scheherazade" for the first time in England, introducing us to an interesting number.

Present Margaret Fairless

Margaret Fairless, a remarkable young violinist, essayed her first recital on Tuesday afternoon last, the 19th, though she has already been heard with orchestra. She has studied with Sevcik, but owes much to her art to Max Mosel at the Guildhall School. Max Mosel should be most proud of his pupil, for her tone is firm and fine and her interpretation fresh and youthful.

Miss Fairless played Bach's Chaconne and Nardini's Sonata in D Major and groups of lesser pieces, and in all her

intonation was perfect and her style excellent.

A pupils' meeting was given in the Walenn Studio on Saturday, Feb. 23, and, as ever, proved an enjoyable "hour." Milly Stanfield played Haydn's Concerto in D (first movement) well, and little Peter Muscant Gottermann's Concerto No. 3 (first and second movements) quite remarkably, showing enormous promise both in gifts and personality, and Milly Phillips's playing of the Concerto in C (first movement), by Haydn, was equally promising.

Editha Knocker was an interested listener, for her method and that of Herbert Walenn are entirely in sympathy.

Jean Nougès, the composer of "Quo Vadis," gave a matinée at Wigmore Hall on Friday last, the 22d, but whether it was choreographic or vocal we are not sure. In any case, the "stage" management left much to be desired, and when such artists as Mignon Nevada and Carmen Hill were asked to "begin again" because the *divertissement* was not ready, we think the curtain should be left down, and we express our sympathy for them.

Another Knocker Pupil

Dorothy Lambert is another young violinist who has attained almost instantaneous fame. She is a pupil of Editha Knocker. Her second recital only confirmed the high opinion formed of her, but it had further uses in introducing a new Sonata by Louis Vierne and two Impromptus on Irish Airs by E. C. Baird.

Beecham Opera Again

Next Saturday, March 2, sees Sir Thomas Beecham again in command at Drury Lane Theater, where he will give a five weeks' season before returning north. The opening performance is "The Marriage of Figaro" at the matinée, followed in the evening by "Aida." Performances of "Samson," "Faust," "Butterfly," "Figaro," "Cavalleria" and "Pagliacci," "The Magic Flute," "Bohème," "Phœbus and Pan" and "Trovatore" will be given during the following week, added to which "Tannhäuser" is in active rehearsal. The principals will

be those who have helped the company to success in previous seasons—Rosina Buckman, Miriam Licette, Edna Thornton, Desiree Ellinger, Olive Townend, Bessie Tyas, Frank Mulling, Maurice d'Oisly, Alfred Heather, Robert Radford, Robert Parker, Frederick Randalow, Frederick Austin and many more.

The last London String Quartet "Pop" was chiefly noteworthy for the singing of Olga Haley in Stravinsky's "Pribaoutki," four "funny songs"—a notable vocal achievement. The accompaniment is for strings and four wind instruments, and the whole was most ably conducted by Eugene Goossens. The program also included the Brahms Quartet in A and McEwen's fine Threnody in E Flat.

The London Trio, Mme. Amina Goodwin, Albert Sammons and W. E. Whitehouse, presented two fine trios for their last concert, the César Franck in F Sharp and the Tancieff in D. Mme. Goodwin played Schumann's Phantasie in F Minor, and Bessie Mark, the possessor of a bright and attractive soprano voice, sang some operatic numbers excellently.

Mme. d'Alvarez gave one of her ever popular vocal recitals on Feb. 21 in Aeolian Hall, which was packed. She was in excellent voice and carried out an exacting program perfectly. "Hear Ye, Israel," was magnificently impressive, and Schumann's "I Dreamt That I Was Weeping" was equally strongly pathetic, and as an encore Hue's "J'ai Pleuré en Rêve," which she was obliged to repeat. The last number was the "Air de Lia" from Debussy's "L'Enfant Prodigue" and for her final encore this great artist gave the "Habañera" from "Carmen." John Ireland was the British composer chosen and his "Songs of the Wayfarers" and "Earth's Calls" roused great enthusiasm.

On Feb. 20 the pupils of Isador Epstein gave their third concert in Steinway Hall, again giving ample testimony to the excellence of their training and the sound and thorough methods of this teacher. The program was again all-British and two attractive new pieces by Isador Epstein, "Sarabande" and "Gavotte," were excellently played by Millie Jackson. A Tone-Poem for

piano and Recitation, "Annabel Lee," by E. A. Poe, was well set to music by Isador Epstein and performed by the composer and Charles Fry.

An All-British Concert

Last Thursday's "All-British Concert" in Steinway Hall was the 900th given by Isidore de Lara, by whom over £8000 has been paid to 750 British singers. The program was devoted to the works of de Lara, and there are not many composers, and certainly no British, who can submit works from operas, all of which are popular on the Continent and three of which have been performed at Covent Garden.

"The Lilac Domino" has arrived, at the Empire Theater, and is a great success, the music being specially beautiful, and this "arrival" of operetta is hailed with joy by all, especially when it is sung to us by such an artist, delightful and dainty, as Clara Butterworth, assisted by Jamieson Dodds and Frank Lalor. They build a really solid success, and Charles Cuvillier is well served. Excellent, scholarly and delightful music, excellently sung.

Dorothy Brook's Success

Dorothy Brook is a young violinist hailing from Lincoln, who at the early age of twenty-three has made a leading position for herself in the musical world. Her father is Colonel H. Brook, better known in Lincoln as "Dr. Harry," and when only six years of age she showed marked musical talent and began to play the violin. She has studied for two years in Vienna and also completed a thorough course of training with Michael Zacharewitsch, the well-known Russian violinist. Since the outbreak of war she has devoted much of her time to playing to soldiers in camp and hospital, as well as keeping up her other professional work, and she contemplates a series of recitals in London at no very distant date. Nature has been kind to Miss Brook and to see her and watch her play is as delightful as to listen to her, and the critics are unanimous in according her the highest praise.

HELEN THIMM.

What the Boston Evening Transcript said of

GEORGE HAMLIN'S

Interpretation of Gennaro in "The Jewels of the Madonna" with the Chicago Opera Association in Boston on Feb. 27:

"The Jewels of the Madonna" as Never Before in Boston, in Veracity and Force of Illusion. Miss Raisa's and Mr. Hamlin's Notable Contributions to It.

Mr. Hamlin's Gennaro is a more acutely imagined and a better sustained piece of operatic characterization than American singing-actors usually accomplish within their slender opportunities.

Elsewhere so far as the music of the opera concerns Gennaro and Malliella, it falls little below this force and illusion; while, at every turn, Miss Raisa and Mr. Hamlin enriched it with characterization.

Mr. Hamlin wrought Gennaro in a design that the music warrants and in an accomplishment rare indeed among American men-singers in opera who seem rarely to bring either mind or imagination, or even expert workmanship, to bear upon their parts.

Moreover, as Mr. Hamlin sang the music, it seemed the very voice of such a Gennaro while everywhere, almost, he sang it with the sense of operatic characterization and projection from a stage upon an audience to which American singers of both sexes are prone to be dull. Not once, however, in the progress of the performance did the spectator think of Mr. Hamlin as an American. He was, as he should be, the singing-actor in acute, individual and illusory accomplishment of his character.

Also Philip Hale in the Herald:

Mr. Hamlin, for many years esteemed here as a singer of rare intelligence in concert and oratorio, appeared in Boston for the first time in opera. His conception of the part was interesting. His Gennaro was in religion a fanatic. His one wish was to save the reckless girl from Rafael. His love for Malliella was secondary. This conception was finely carried out. Mr. Hamlin sang the music admirably, freely, powerfully when intensity was demanded, and with constant appreciation of the text and the situation.

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STOKOWSKI TRIUMPHS IN BUFFALO CONCERT

Eddy Brown Wins Laurels With Orchestra—Hamlin and Alexander Heard

BUFFALO, N. Y., March 17.—The fourth of Mai Davis Smith's subscription concerts was given in Elmwood Music Hall the evening of March 13 presenting the Philadelphia Orchestra, Leopold Stokowski, conductor, with Eddy Brown, violinist, as soloist. The program was well made, including Schubert's "Unfinished" Symphony, Beethoven's D Major Concerto for violin and the "Prelude and Love-Death" from "Tristan and Isolde." The "Star-Spangled Banner" opened the program. Each year adds to Conductor Stokowski's interpretative ability and his control of his men, though more quiet in manifestation, seems more powerful. The playing of the two orchestral numbers was excellent and was acclaimed with great applause. Eddy Brown's playing of the Concerto was masterful, a combination of youthful fire and mature judgment. He encompassed its difficulties with ease and accuracy and with very lovely tone. He was recalled many times. The orchestral part of the Concerto was remarkable for its sympathetic balance.

A concert given by the Twentieth Century Club on the evening of March 5 presented Arthur Alexander, tenor. It was a unique experience to hear a singer accompany himself in so taxing a program, for Mr. Alexander's numbers covered a wide range of song literature. He was especially successful in a Debussy group, while the Duparc songs were given with admirable spirit, as was also "Le Plongeur" of Widor and "La Procession" of César Franck. Musicianship of a high order and a keen sense of the value of both voice and piano are Mr. Alexander's valuable assets. He was roundly applauded and obliged to add many encores.

George Hamlin was the artist at the concert of the Chromatic Club the afternoon of March 9. Though suffering from a cold, Mr. Hamlin sang his program admirably. Particularly fine was his work in three songs by Louis Aubert, "Silhouettes," by Carpenter, and "The Crying of Water," by Campbell-Tipton. Mr. Hamlin was obliged to augment his original program by singing several encores. He was admirably accompanied by Walter Golde.

Free organ concerts have been given recently by W. Ray Burroughs of Rochester, Edward Rechlin of New York and James T. Quarles of Cornell University. Each of these organists have presented programs of merit, which were greatly enjoyed. Assisting soloists were Julia Agnes O'Connor and Vera McIntyre, sopranos, and Frederick Star True, bass, who were heard to excellent advantage.

A combination concert by the Municipal Orchestra, under the direction of John Lund, and W. J. Gomph, organist, was given before a large audience. Mrs. Luce, solo soprano of Lafayette Presbyterian Church, was the soloist at this concert, her work winning great applause. W. J. Gomph was accompanist at each of these concerts.

Harry Cumpson, a pianist of gifts, is now a soldier at Camp Upton.

F. H. H.

Savannah Philharmonic Club Honors Sister Organization



Above: Mrs. Worth Hanks, President of the Philharmonic Club of Savannah, Ga. In upper right hand corner: E. S. Roberts, conductor of the club. Below: Helen Manning, accompanist of the club.



SAVANNAH, GA., March 1.—The Philharmonic Club gave an excellent concert last evening at Lawton Memorial for the Savannah Music Club, assisted by Solon Drukenmiller, tenor, of Atlanta, Ga. The program was in two parts, the first including a group of songs by Mr. Drukenmiller and two groups of choruses by the club. The second part presented for the first time in Savannah the cantata, "Undine," by Harriet Ware. The solo parts in this were taken by Mrs. Marmaduke Floyd and Mr. Drukenmiller. The whole cantata was beautifully sung, the tone and shading being particularly noticeable for their fine quality. Mrs. Floyd's voice was very effective in the part of Undine and Mr. Drukenmiller as Prince Hildebrand sang splendidly. The club's singing of the two Spirituals by Burleigh, "Deep River" and "Go Down, Moses,"

was particularly good and the audience was not satisfied until "Go Down, Moses," was repeated. Helen Manning, the club accompanist, played brilliantly the difficult music of "Undine." E. S. Roberts, conductor, gave a fine interpretation of the cantata.

The Philharmonic Club was organized three years ago by Mrs. W. H. Teasdale and is composed of twenty women singers with trained voices. The members of the club are:

Mrs. Worth Hanks, president; Mrs. Marmaduke Floyd, secretary; Ellen Morgan, treasurer; Helen Manning, accompanist; E. S. Roberts, director. Sopranos: Mrs. Sidney McCandless, Jr., Mrs. Floyd, Mrs. Marion Lucas, Mrs. W. W. Ingram, Mrs. Lewis Powell, Mrs. J. de Bruyn Kops, Mrs. Fred Dupon, Mrs. Worth Hanks, Mrs. S. F. Smith, Mrs. T. E. Youmans, Estelle Cushman, and Mrs. Frank Vincent. Altos: Mrs. Fred Slater, Ellen Morgan, Mrs. W. H. Teasdale, Mrs. A. B. Rowe, Mrs. Arthur Comer, Mrs. H. E. Crittenden, Mrs. William Edwards, Mrs. F. Hubner.

M. T.

Carolyn Beebe, Edouard Deru and Paul Kéfer Join in Brooklyn Concert

The final recital in the series given by Carolyn Beebe, director of the New York Chamber Music Society, was given in Brooklyn, March 9, at the residence of Mrs. Otto Goetze. A trio of the society, composed of Miss Beebe, pianist; Edouard Deru, violinist, and Paul Kéfer, cellist, gave a very fine program. Arensky's

Trio in D Minor was played with exquisite beauty of tone and harmony of ensemble. Brahms's Sonata in A Major gave opportunity for individual work, and each member of the trio gave full measure of artistic interpretation to the work. Other numbers were "My Robin Is to the Greenwood Gone," "Colonial Song" and "Handel in the Strand," by Percy Grainger.

A. T. S.

The School of Music of the University of Arkansas gave a concert on the afternoon of March 14. The program was offered by the University Orchestra, assisted by Mary Cummings Bateman, soprano.

AMERICAN SINGERS PLAN FALL SEASON

Will Continue Innovation of Last Year—Hinshaw Again Named President

At a meeting of the stockholders and board of directors of the Society of American Singers, Inc., on March 13, at the home of Herbert Witherspoon, the following officers were elected for the coming season: William Wade Hinshaw, president and business manager; David Bispham, vice-president; Herbert Witherspoon, secretary and treasurer; George Hamlin, assistant business manager. Charles Triller was elected a director, and it was decided to raise the number of directors from five to a number to be agreed upon later.

Following the successful performances of opera comique in English with American singers given by this unique organization in the Empire and Lyceum Theaters, it was decided to continue the work by giving a season of from four to six weeks next autumn in a theater to be announced later. It is one of the ambitions of the society to obtain funds for the rental or purchase of its own theater. The society is conducted on a purely American basis, with American stockholders, American board of directors and American singers.

Among the operas planned for next season are repetitions of Mozart's "Impresario" and "Bastien and Bastienne," "The Mock Doctor," "Night Bell," "Maid Mistress," with several novelties, including Rossini's "Signor Bruschino," Bach's "Phoebus and Pan," Mozart's "Il Seraglio" and "Cosi Fan Tutti," Offenbach's "Marriage by Lanterns," an opera by Dr. Anselm Goetzl and Henry Hadley's opera, "Bianca," the work that won the \$1,000 prize given by William Wade Hinshaw for the best opera written by an American composer. Among the conductors who have promised to officiate at performances of the Society of American Singers are Walter Damrosch and Artur Bodanzky.

The stockholders include Otto H. Kahn, the banker; David Bispham, George Hamlin, Geraldine Farrar, Lucy Gates, Mabel Garrison, Louise Homer, Kathleen Howard, William Wade Hinshaw, Herbert Witherspoon, Heinrich Meyn, Marie Rappold, Clarence Whitehill, Reinhold Werrenrath, Julia Heinrich, Graham Reed, Francis MacLennan, Florence Easton, Marie Mattfeld, Edith Mason, Florence Macbeth, Lila Robeson, Arthur Middleton, Vera Curtis, Percy Hemus, Mr. and Mrs. Paul Althouse and many other well-known musicians.

Grinnel College Acclaims Art of Kitty Cheatham

Kitty Cheatham appeared on March 8 in the course of concerts given by the School of Music at Grinnel College, Grinnel, Iowa. A large and very enthusiastic audience greeted the incomparable artist and her program was acclaimed for its fertile variety and interest as one of the best ever given at the College. Miss Cheatham was invited by the faculty to address the entire student body during the morning chapel hour, which she did with impressive effect. She spoke a second time at the invitation of the dean of the Girls' Quadrangle before a gathering of young women students after being entertained by them at luncheon. In addition to the musical interest of her recital program the occasion was signalized by the singing of several community choruses, in which all joined with enthusiasm.



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Chicago

Frances Nash is one of the most engaging performers who have submitted their art to this community in recent seasons. She knows how to sing upon an instrument that under the ministrations of most virtuosi, sings but seldom, and something of the poetry and romance that underlie so much fine music.

Frances Nash's musicality is undeniable. She has a serious introspective grasp of music. The style is elegant and polished and there are qualities of sentiment as well as discreet taste in all her work.

Kansas City

(With Kansas City Symphony Orchestra)

Frances Nash is one of the most ideal pianists of the day. She played the melodic passages with the resonant culture of a pianistic Galli-Curci.

Frances Nash left the impression of slim youth associated with serious purpose and playing as clean and true as Godowsky's.

STEINWAY PIANO

Direction: EVELYN HOPPER, Aeolian Hall, New York City

THE EFFECT OF WAR ON FOLK MUSIC

An Editorial Prepared by the
Publicity Department of
the Liberty Loan Com-
mittee, Second Federal
Reserve District

WHAT effect the war will have upon the music of the nations at war can hardly be conjectured. Wherever the folk-song has sprouted and flourished it has emanated from the life of the people and has grown out of them and out of the soil they trod.

There has been little said about the interest the musicians of the United States are taking in the Liberty loans, but there is a chance for them now to take hold and in a big way help the musicians of Europe to preserve the folk music of some of the devastated regions. Every bond bought in the coming Liberty Loan drive which starts on April 6th, the first anniversary of the entry of the United States into the war, will do its part in preventing further annihilation of the youngest, but greatest of the arts, such as the Huns did wantonly when they burned the archives and libraries of the University Halls at Louvain.

The organ gallery of the Cathedral at Ypres also contained a wealth of music, including unprinted scores of the ancient religious dances which were performed at certain festivals of the year before the high altar. These dances are still performed in Seville on the four great festivals of the year, but the Spanish dances and church dance music were never as stately or had the same majestic rhythm as the churches that maintained the ancient church forms of antiphonaria made for the choirs. Guido, a monk of Arrezzo, between 990 and 1050, reconstructed the scale and many of his original manuscripts on vellum were destroyed at Louvain. He was the author of sol-faing and the inventor of the gamut. So the sacrilege of the Hun was greater than can be imagined. All the Liberty Loans in the world can never replace the precious manuscripts so ruthlessly destroyed or restore the wrecked edifices, but by supporting the loan the musicians of the United States can at least keep the Hun from doing further damage.

Every atom of folk music is an emanation from the human heart, and is as psychologically true national music as music can be. The shepherd tending his flock, the soldier on the march, the fisherman tossed about on the submarine-infested sea, the Belgian sower prodded along by a Hun bayonet in a German field, all these are now and then chanting airs that they learned in earlier childhood. What a calamity if war should kill the songs of the soil, if they should die out in the death laments of warriors on the battlefields of Europe. Consider the sweetness of the Provençal

bard's folk-song. With the invasion of his countryside how can it remain sweet? Has the sturdy bluntness of the Slav's enthusiastic and gay music been swallowed in the political distemper of the Bolsheviki and drowned in the bracing and overconfident war whoop of the Hun at the gates of Petrograd?

Do not let the people of the devastated areas, like the Hebrews of old, hang their harps upon the trees. Let help be

given them to lighten their sorrows with home tunes. The only way in which this can be done is to help prevent the Hun from destroying any more libraries, from sending nations into slavery, from destroying their national spirit, and the best means to that end so far as music is concerned is for every musician in the country to take hold and make the Liberty Loan a success when the call comes on April 6.

Rosa Raisa Engaged for Coming Season
of Opera at Buenos Aires

Rosa Raisa, dramatic soprano of the Chicago Opera Company, has been engaged for the coming season at the opera in Buenos Aires. She will be heard in the same rôles that she sang at the Lexington Theater during the engage-

ment of the Campanini organization.

Before sailing for South America, Mme. Raisa will give two concerts in New York. On March 31 she will be the feature of a special program at the Hippodrome. Under the patronage of the Rubinstein Club, she will be the leading attraction at the concert on April 2 in Carnegie Hall.



FLORENCE MACBETH SCORES IN RECITAL

Vocal Gifts of Young Soprano
Meet with Merited
Approbation

Florence Macbeth, Soprano. Recital,
Saturday Afternoon, March 16, Aeolian
Hall. Accompanist, Kurt Schindler.
The Program:

"Quel Ruscelletto," Paradies; "Posate Dormite," Battista Bassini; "Con vezzi e con lusinghe," from "Il Seraglio"; "What's Sweeter Than a New Blown Rose?" from the Oratorio "Joseph," Händel; "Plague of Love" (Arranged by H. Lane Wilson), Dr. Arne; "Bid Me Discourse," Bishop; "Arlette," from "Jean de Nivelle," Delibes; "Non, je N'irai Plus au Bois," Weckerlin; "L'Oiseau Bleu," Dalcroze; "Tes Yeux," Rabey; "Ariette," Vidal; "The Butterfly" (First Time), Mana Zucca; "Fairy Bark" (First Time), Harriet Ware; "Midsummer Lullaby," MacDowell; "The Look" (Manuscript), Rosalie Hausman; "Swans," A. Walter Kramer; "If You E'er Have Seen" (Manuscript), Gena Branscombe.

The recital by Florence Macbeth called together one of the most interesting audiences of the season to hear one of the most interesting programs. Miss Macbeth is all too rarely heard in New York and she scored a decided success with her audience on Saturday in a delightfully constructed program, which included old Italian, old English, old and modern French songs, and an especially pleasing group by modern American composers.

Miss Macbeth has a voice of especially pleasing timbre and she is one of the singers whose art shows gratifying development at each hearing. Her coloratura is always lovely, and she adds personal charm and grace of manner to her other delightful qualities. At the end of her second group of songs the stage was literally banked with floral offerings. The fact that a number of new American songs were to have their first hearing in Miss Macbeth's program was a factor in bringing out an unusual number of vocalists and composers, a glance around the audience serving to bring familiar faces in view in every part of the house.

It was an audience that was keenly appreciative of the fine musical fare which Miss Macbeth offered, and which demanded and received several supplementary numbers. Especial mention should be made of the soprano's singing of the Händel "What's Sweeter Than a New Blown Rose?" from the oratorio "Joseph," and the rarely delightful "Tes Yeux" of Rabey.

The American songs included two in manuscript, "The Look" by Rosalie Hausman, a wholly delightful setting of the Sara Teasdale verse; Gena Branscombe's "If You E'er Have Seen" and two new songs by Mana Zucca and Harriet Ware. The former was represented by "The Butterfly" and the latter by "Fairy Bark," an enchanting little song that will undoubtedly be heard on many of next season's programs. A. Walter Kramer's "Swans" and the "Midsummer Lullaby" of MacDowell were also beautifully sung.

Exceptionally fine accompaniments were played by Kurt Schindler, who had the difficult task of substituting at the last moment through the indisposition of Giuseppe Bamboschek. M. S.

VIOLIN TEACHER WANTED

A violin teacher of modern ideas and strong gifts as a performer is invited to correspond with a large school of music regarding appointment for the coming season. Address Box 100, care Musical America, 501 5th Avenue, New York.

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Successful Début of EVA DIDUR

SOPRANO

at the
METROPOLITAN OPERA HOUSE

Concert Sunday, March 10, 1918

New York Herald, March 11, 1918:

Miss Didur, Soprano, Wins at Her Début on Concert Stage

Miss Eva Didur, daughter of Adamo Didur, Russian bass, sang for the first time in a concert here last night in the Metropolitan Opera House, where her father sings. She is only twenty years old, but has a soprano voice big enough to fill the Metropolitan with a full resonant tone. The quality is good and has a fine dramatic fiber. In the aria "Il Va venir," from "La Juive," and in "Vissi d'Arte," from "La Tosca," she made a good impression. She is a picture of vivacity and has temperament enough to sing dramatic things.

New York Times, March 11, 1918:

EVA DIDUR WINS THROG

Metropolitan Basso's Daughter Sets Many Russians Cheering

Eva Didur, temperamental as her Bernhardt hair and only twenty years old, the daughter of the Metropolitan's Russian basso, Adamo Didur, made a first public appearance at last night's opera concert. Miss Didur sang an air from Halevy's "La Juive" and the favorite one from Puccini's "Tosca," which she gave with full and powerful tone, not without the faults of youth, but forgivable faults, as the audience testified when it called her back for an English song, and then for Russian folksongs, including two from Efrem Zimbalist's collection. These brought Miss Didur the unusual and spontaneous tribute of a tumult of hisses for silence, that her words might be heard, and a fair riot of cheering after the Russian songs ended.



Photo by White Studio

New York Evening Sun, March 11, 1918:

There was a début made there last night, too—that of Eva Didur, daughter of Adamo, and no unworthy successor to his name in those days, may they be far distant—when his "Boris" shall be past history. Being very young and good to look at and displaying an auburn haired vivacity which Mary Garden would be jealous of, Miss Didur added to

her other nine talents the precious one of a good lyric soprano voice.

She did pleasing things with the aria from "La Juive" and her ovation was such as to bring the famous Didur smile to the face of her father, back stage, who, it was good to note, seemed much more nervous than his daughter. Later she sang the "Vissi d'Arte," and by reason of so much insistent clapping from the audience at least two encores, wherein her English was a delight *Russe*.

New York Tribune, March 11, 1918:

Miss Eva Didur, a daughter of the well-known Polish bass, made her New York début last night in the Metropolitan Opera House, singing Halevy's "Il va venir" and Puccini's "Vissi d'Arte." Miss Didur ought to have a future. Her voice is a fine one, full of warmth and color. She was most enthusiastically applauded by the huge audience.

New York Evening Telegram, March 11, 1918:

The real hit of the evening, however, was a young singer. Miss Eva Didur, daughter of the Russian basso of the Metropolitan forces. The young woman revealed a voice of power and beauty.

New York Evening World, March 11, 1918:

At the Metropolitan Opera House last evening Eva Didur, daughter of the popular basso of the company, made her formal début, singing twice with great success and adding some popular Russian encores. Her voice is a soprano of unusual warmth and color, with promise of a highly effective development.

Brooklyn Standard-Union, March 11, 1918:

Miss Eva Didur, the young daughter of the Russian basso of the company, made her début as a singer. Miss Didur has a fine soprano voice, full of color, and of volume quite sufficient for the big Metropolitan. She is a force to be reckoned with as a dramatic soprano when she acquires a little more finish, and the assurance that frequent appearances will give her. She is charmingly vivacious and attractive, and delighted her audience. She sang airs from "Tosca" and "La Juive."

ECHOES OF MUSIC ABROAD

Paris's Most Comfortable Opera House to Be Home of Revues for Next Thirty Years—George Fergusson Reports Discovering New Russian Singer of Great Promise in German Internment Camp—Former Leading Woman Artist at Opéra Comique Engaged for Operetta—French Stirred Up by Foe's Active Music Propaganda in Neutral Countries, for Which the Krupps Supply the Money—Big Bell of Cologne Cathedral Melted Down for Munitions—English Composer Reproached for Lack of Productiveness in War-Time, Explains That He Is Too Busy "Doing His Bit"—Frederic Lamond at Ruhleben

THE curtain is finally rung down on the career of the beautiful Théâtre des Champs-Élysées as a temple of lyric drama. This opera house of spectacular beginnings and early failure was erected by a group of moneyed men who felt that the existing State-subsidized opera houses in Paris were not catering adequately to the operatic needs of the public. Gabriel Astruc was the prime moving spirit in the venture. The première of Gabriel Fauré's "Pénélope" was one of the outstanding features of its initial season, and Maria Barrientos sang two or three of her rôles during those first summer weeks.

But something akin to the twilight of the gods, after blasting Oscar Hammerstein's London Opera House, passed over to Paris and "gassed" the Théâtre des Champs-Élysées. Now after various vicissitudes it has been leased to Cora Laparcerie for a period of thirty years to be a home of the revue.

Le Courrier Musical, contemplating the catastrophe, mourns: "It was written that this theater, which is without question the most beautiful and comfortably arranged auditorium in Paris, would come to a *détestable* end some day. It had already been menaced by being converted temporarily into a moving-picture house, and from now on it is the *café-concert*, or something approaching it, that will reign there."

Fergusson Discovers a Chaliapine

Now that he is a free man again and pursuing his art under the flag under which he was born, George Fergusson is telling his London friends, old and new, many interesting details of his long internment at Ruhleben, Germany. For one thing, he discovered in the internment camp a young Russian singer of great promise, with a voice strongly reminiscent of Chaliapine in character and color. His name is Jablonowski, and if he survives his internment and is not swept under in any of the political maelstroms to which the Russian flesh of to-day seems heir, the music world at large may yet realize in him a "find."

At Ruhleben Mr. Fergusson was stalled, as the *London Daily Telegraph* expresses it, in a horse-box with two pianists, a 'cellist and a painter. One of the pianists was Frederic Lamond, the Scot, who had lived in Germany even longer than Fergusson of fifteen years' residence, and had even married a German wife—the popular exponent of Ibsen and Hauptmann rôles, Irene Triesch. Lamond has always been highly regarded in Germany's music world, especially as an interpreter of Brahms and Beethoven.

The other pianist in the same stall with Fergusson was Arthur Speed, an artist of high standing in England, while the 'cellist was the English Arthur Williams and the painter was Charles Horsfall, who has placed to his credit the best known portrait of Lord Kitchener. A congenial little group were these five stall-mates.

Marguerite Carré Turns to Operetta

War creates strange situations in the opera world. Marguerite Carré, the

leading woman at the Paris Opéra Comique after Mary Garden left to come over here to the Manhattan until her director-husband, Albert Carré, gave up the house, has been engaged for a revival of "La Belle Hélène" at Lyons, where operetta is having a special vogue just now.

Offenbach is an absolutely legitimate field, of course, and it should be helpful rather than injurious to the art of a

Pan-German invention, there is nevertheless the manifestation here of a will and a method that might serve us as a guide. Our enemies are preparing in all things—in art, in music, whose national destinies are more especially dear to us—for the struggle to-morrow, the artistic, the vital fight that will come after peace.

"Twenty-four millions of marks—\$6,000,000—were devoted by the Government of the empire to the purposes of



TOMMIES PRODUCE AN OPERATIC "ROSE OF GAZA" UNDER NOSE OF TURKS

The Tommies haven't very much respect for the fighting abilities of the Turks so they put on their operetta, "The Rose of Gaza," right under their noses. The stage was supported by sandbags and the orchestra found a comfortable position in this first line trench.

prima donna of opera proper—or, more frequently, opera improper, it would seem—to adapt herself to the framework of classic operetta.

* * *

Krupp Money Backs Music Propaganda

Frenchmen who have the cause of their national music very close at heart are considerably stirred up over the discovery that German music has found a sleeping partner, or, rather, an "angel," for its propaganda campaign in neutral countries in the Krupp factory. The fundamental explanation of the incessant activity of German orchestras and singers in Switzerland during the past couple of years is brought to light by this unexpected and startling discovery.

"Music and machine gun!" exclaims *Le Courrier Musical*, as quoted by the *London Musical Times*. "While the combined industry of cannon and harmony strikes one as among the phenomena of

musical propaganda during the first years of the European conflagration. Now it is the funds supplied by Krupp that are inundating Switzerland, where the Weingartners, the Strausses and the Nikisches were the commercial travelers of the Prince von Bülow. Holland, Sweden and Spain are receiving offers of orchestras, of virtuosi, of artists of every sort from beyond the Rhine, duly furnished with programs, materials and complimentary tickets. Max Reinhardt is 'spreading himself' with the same audacity that he displayed here in France to make us welcome 'Sumurun.'

"The danger is a flagrant one. While our French school takes a justifiable pride in master-works, ancient and modern; while our artists are burning with the desire really to do something, what are we doing to 'industrialize' our art beyond the frontier? The office of Under-Secretary of State for Fine Arts has been abolished. What is to become of the organization for propaganda which he created, the development of which might have been carried on? Is it clearly perceived what—side by side with its artistic glorification—the flourishing economic resources of musical industry are capable of yielding?"

"Where is the French capital, where are the big firms, where is the noble initiative, whose patriotic élan will victoriously counterbalance the influence of the factories of Essen?"

* * *

European Pianists Go A-Touring

Among Spanish pianists of to-day Ricardo Viñes is one of the foremost. Just now he is playing in Italy, appearing as soloist at the Augusteum concerts and giving recitals in other large Italian cities.

The Cuban pianist, Joachim Nin, long

resident in Paris, has been making an extended tournée in Spain. His wife is a teacher of singing in New York.

* * *

Cologne Cathedral Bell Melted Down

For the last time the great bell of Cologne Cathedral, called the Maria Gloriosa, was rung on New Year's eve. According to the special Amsterdam correspondent of the *London Times*, the people were deeply moved as they listened to the last notes. A few hours later its destruction was begun. The metal of the bell, which weighed many tons, will now be employed for war purposes. This bell hung in the southern tower and was first rung on the birthday of William I., March 22, 1877. It was cast from French guns captured in 1870-71.

The Gloriosa bell at Cologne Cathedral was a bad big bell, however, writes W. W. Sturmer. It was cast in 1874 from the metal of French guns captured in 1870-71, as stated, and weighed twenty-five and a half tons. The efforts of twenty-eight men were required to ring it—a feat not creditable to the engineering skill employed in its suspension.

Photo © by Underwood & Underwood

"The note was reputed to be D flat below middle C, but its cacophonous roar could never possibly be mistaken for musical sound. In the tower are two other large bells (15th century), their reputed weights being eleven and six tons respectively. Their actual weights are probably eight and five tons."

* * *

Antonia Dolores Changes Her Mind

When the great world-crash came the erstwhile Antoinette Trebelli, of late years Antonia Dolores, was making a concert tour of Australia. She promptly cancelled all her remaining engagements and announced that she would not sing while the war lasted excepting for patriotic funds and charities. She had no heart to continue her professional work, she said.

But the war has lasted longer than Madame Dolores probably expected. At any rate, after adhering uncompromisingly to her vow for three years and a half she has at last heeded the advice of her friends and well-wishers in Melbourne to throw bootless sentiment out of the window and to waste no more valuable time. Accordingly she set out recently for a series of concerts in Tasmania and a subsequent tour of New Zealand.

* * *

Too Busy in War Service to Compose

Home-grown composers in England are being closely scrutinized just now by certain critics as to their productiveness in war-time. It seems to be generally conceded that Elgar alone has risen to the inspiration of the times and translated it adequately into music. G. H. Clutsam, the critic of *The Observer*, more widely known as a composer him-

[Continued on page 20]



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ECHOES OF MUSIC ABROAD

[Continued from page 19]

self, courted rebuke the other day by mildly reproaching William Wallace for not producing new works, and he got it.

It was in the friendliest spirit, it is true, that Clutsam deplored the fact that Wallace for so long has remained silent, which silence has impressed him as being "something of a mystery." But it seems that Wallace, who is over military age, has been on military service for nearly three years, having volunteered his services, of course, and he answers Clutsam's implied criticism in just the tone, as the London *Musical News* points

out, that one would expect from a man who is serving his country. He makes it clear that he is one "who declined the opportunity of having new works performed after war was declared and deemed his service in the army the worthier effort."

* * *

It is not generally known that Michel Brenet, the distinguished French musicologist, whose much-lauded book on "Military Music" was published last year, is the pseudonym of a clever French woman, Mlle. Bobillier, who adopted this pen-name in 1882. She is

and the Chehalis Choral Society. Both these societies are well-known musical organizations of the Puget Sound district.

The Cornish School has added a department of musical history under the direction of Mrs. A. J. Fiske.

M. T. H.

Paulist Choristers Impress Albany

ALBANY, N. Y., March 16.—The Paulist Choristers of Chicago gave concerts Thursday afternoon and evening at the Vincentian Institute, under the direction of Rev. William Joseph Finn. They

said to be of French-Irish descent, her great-grandfather having been Captain O'Foley, an Irish exile in the French service.

She has published over a dozen valuable books on music, two of which have been "crowned," as they say in France, by the French and Belgian Academies. At present she is engaged on an important Dictionary of Musical Terms.

* * *

Another Joan of Arc Work

Still another musical inspiration for which the Maid of Orleans must be held responsible! Désiré Paque is the composer of this Joan of Arc score, which was originally brought forward in Germany some nine years ago. The composer has informed the press that he has extracted from the score a Suite for concert use "which will see the day—Heaven knows when!"

J. L. H.

are making a tour of the country for the benefit of the fund to restore the devastated cities of France. The three soloists, Hallet Dolan, senior chorister; William Hallisey and Joseph Walsh were the leaders of more than thirty boys singing some of the most difficult church music. The men soloists, Parnell Egan, tenor, and Frank M. Dunford, bass-cantante, gave a finish to the ensemble work.

Oscar Seagle Starts on Western Tour

Oscar Seagle, baritone, left last week for a two weeks' Western tour. He will

appear in recital in Chicago, Hutchison and Wichita, Kan.; Woodward, Okla.; Memphis and Chattanooga, Tenn. On these occasions Mr. Seagle will present a number of new songs which he has not previously used on recital programs, and also several negro spirituals which he has sung with such success.

Bostonia Sextet Club Appears in New York Concerts

The Bostonia Sextet Club, C. L. Staats, director, has just completed an eight weeks' tour of the South and West, during which the organization appeared at many colleges and schools. The Sextet had two engagements near New York, one being at the Brooklyn Institute of Arts and Sciences. On that occasion the program was opened by the Sextet Club with the Overture, "Ludovic," by Herold. Mr. Staats played a clarinet solo, cavatina from "Giraldia," by Adams. The other numbers by the club included a number from "Romeo and Juliet" and from Studessi's "Marietta," "A Petit Pas." There were also solos by Louise Reynolds, soprano, assisting artist of the club and Frank Currier, violinist. Mr. Staats was highly complimented for his artistic work, as well as for the exceptionally interesting program given by the entire organization.

TACOMA, WASH.—Mrs. Paul T. Prentice, a well-known violinist of the Northwest, gave a recital in Tacoma on March 1, assisted by Mrs. George Dana Williamson, soprano. Mrs. Lawrence McClellan accompanied the soloists.

EXPLOIT SEATTLE COMPOSERS

Society Presents Works of Four Local Musicians

SEATTLE, WASH., March 11.—Altogether the most delightful musical affair of the week was the second concert of the Seattle Society of Composers on the evening of March 4. The Red Cross appears to be the patron saint of music these days. The program announced the compositions of four members, Irene Varley, Mrs. Adeline Carol Appleton, Claude Madden and Walter G. Reynolds. The numbers consisted of choruses for mixed voices, directed by Mr. Madden; two groups of songs, an ensemble for strings and the piano and one for a string quartet, a Romanza for violin-cello and a dramatic composition for voice and strings. There was not even a doubtful number, and the audience, though small, was one of music-lovers, who voiced their appreciation many times of the very unusual work done by the Seattle composers.

Ferdinand Dunkley has taken over the direction of the Cecelia Club of Tacoma,



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*My dear Mlle. Gina Ciaparelli-
Viafora!*

*Will you permit me to express
to you my deep and heartfelt
gratitude for the miracle you
have performed upon my
daughter Eva?*

*A miracle, it is - In a few
thoughtless you have accomplished
what I have always believed to be
impossible without long and
arduous preparation. You have
given my daughter the secret of
pure tone production, you have
shown her a free and natural
method of singing - in brief you
have unlocked for her the portals
of art.*

New York

March 11, 1918.

With everlasting gratitude

Always yours

Adam Didur

Basso of the Metropolitan Opera Company.

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LAMBERT MURPHY WINS IN RECITAL

American Tenor Gives Admirable Display of His Art Before New York Audience

Lambert Murphy, Tenor. Recital, Aeolian Hall, Afternoon, March 18. Accompanist, Charles Albert Baker. The Program:

Recitative, "Deeper and Deeper Still"; Aria, "Waft Her, Angels" (from "Jephtha"); G. F. Handel. "Passing By," Henry Purcell; "Air de Sargines," Nicolas Dalayrac; "Over the Steppe," Alexandre T. Gretchaninoff; "The Songs of Grusio," "In the Silence of Night," Sergei Rachmaninoff; "Chevauchée Cosaque," Felix Fourdrain; "La Lettre," Louis Aubert; "L'âne Blanc," Georges Huë; "Vielle Chanson Espagnole," Louis Aubert; "Vair Grisélidis," Jules Massenet; "The Unforeseen," Cyril Scott; "The Secret of a Rose," Morris Class; "Crying of Water," Campbell-Tipton; "In Moonlight," Edward Elgar; "I Hear a Thrush at Eve," Charles W. Cadman; "Consecration," Charles F. Manney.

Mr. Murphy did his best and most artistic singing in the very first number on his program, Handel's "Waft Her, Angels." Here the young tenor's oratorio experience told and his delivery of the air was admirable in taste and style, finely continent in expression and judicious in phrasing. Not the least admirable feature of the number lay in Mr. Murphy's correct and fastidious treatment of the lengthy prefatory recitative, "Deeper and Deeper Still." For this kind of thing, which is such a stumbling block to the average singer, the tenor has the authentic secret and schooling.

In the presentation of songs in a sentimental vein Mr. Murphy displayed many of those qualities intimately associated with Mr. McCormack and warmly appreciated by multitudes in consequence. There was, therefore, much applause for his performances of Purcell's "Passing By," Gretchaninoff's "Over the Steppe," Massenet's "Vair Grisélidis" and most of the English and American songs of his last group. Vocally, Mr. Murphy's work was pleasing, except at such times when



Lambert Murphy, Tenor

he hardened his normally sweet and appealing light voice by a forced emission or indulged too freely in a nasal quality and a sentimental falsetto. But the *mezza-voce* passages of the exacting Handel aria he made altogether lovely.

Charles Albert Baker's accompaniments afforded due satisfaction.

H. F. P.

LOUISVILLE HAILS GUNSTER

Tenor Warmly Received in Concert with Local Male Chorus

LOUISVILLE, KY., March 15.—The Louisville Male Chorus, Carl Shackleton, conductor, brought Frederick Gunster to this city for a concert with the club on the evening of March 14. The concert was given in the Auditorium of the Boys' High School, before a very large and highly demonstrative audience, which recognized Mr. Gunster as an artist of great charm and distinction.

ELEANORA DE CISNEROS ASKS MUSICIANS TO AID CATHOLIC WAR FUND

Eleanora de Cisneros, the prominent American mezzo-soprano, has been deputed by the Women's Campaign Committee of the New York Catholic War Fund, to campaign among musicians for subscriptions for that fund. The organization, which is connected with the Knights of Columbus Camp and Overseas Service, aims at providing comforts for American soldiers in France and Italy, irrespective of their religious creed.

Cheques should be made payable to the order of John G. Agar, treasurer of the New York Catholic War Fund, and addressed to Mme. de Cisneros 60 West Sixty-Seventh Street, New York.

Much applause was showered upon him and many encores demanded. His songs—in three groups—included numbers by Protheroe, Hadley, Burleigh, Debussy, Hahn, Godard, Harriet Ware and Florence Turner-Maley.

The work of the chorus, under Mr. Shackleton's bâton, was unusually fine, the unity of effort being very marked and the effects obtained stirring. Bulard's "Best of All Good Company" opened the concert and was followed by Protheroe's "Shadow March," Dix's "Trumpeter" and an arrangement of "Deep River," for chorus and tenor soloist, in which Mr. Gunster sang with the club. Piano accompaniments were admirably played by Florence Blackman, whose support of the soloist was especially worthy of mention. H. P.

RAISA SINGS IN BROOKLYN

Soprano Acclaimed in Concert for Williamsburgh Jewish Residents

BROOKLYN, N. Y., March 18.—Through the agency of the Williamsburgh Labor Lyceum, a large audience, filling the Brooklyn Academy of Music and crowding the stage, where seats had been arranged, composed almost entirely of Hebrew Williamsburgh residents, had the privilege of hearing the distinguished prima donna of the Chicago Opera Company, Rosa Raisa, in recital on Sunday evening, March 17. It was not a discriminating audience; it interrupted with untimely demonstrations of feeling, and it obviously grew restless at times, but it showed its approval of Miss Raisa with a uniformity of wild applause throughout the evening, recalling her

endlessly. She graciously responded with various encores, those in the Yiddish language evoking particular response.

Miss Raisa gave an interesting program, including an aria from "I Vespri Siciliani," Verdi; "Kaknebolno," Rachmaninoff; "Witerotzek," Cherniavski; "Dans le Printemps," de Garat; "Jeunes Fillettes," Weckerlin; "Ma Curly Headed Baby," George Clutsam; "Sunset," A. Korling; the old Jewish "Eili Eili," which had to be repeated, and finally "O Patria Mia" from "Aida." No finer singing has been heard in the Brooklyn Academy of Music this winter.

Michel Hoffman, a young violinist, played the Paganini Concerto and the same composer's "Moses in Egypt" and "Airs Hongrois," by Ernst, displaying considerable talent and well developed technique. A. T. S.

Strand Orchestra in Classical Program

Last week the Strand Symphony Orchestra offered at the afternoon concerts "The Song of Vermland," "Agnete and the Mermaid," "Norwegian Bridal March" and "The Riding Messenger" from Herman Sandby's popular "Scandinavian Folk Music"; "Comedy" Overture, Gilbert, and "Irish Rhapsody," Herbert. The soloists were Rosa Lind, soprano; Charles Semroff, baritone, and Edith Sinclair, harpist. Oscar Spirescu and Carl Edouardo conducted alternately.

Loudon Charlton to Manage Maurice Dambois

Maurice Dambois, the young Belgian cellist, will in future be heard under the management of Loudon Charlton.

Herbert Witherspoon

Announces

5 Artist Pupils engaged for CINCINNATI FESTIVAL, May 7 to 11

FLORENCE HINKLE	MABEL GARRISON	MERLE ALCOCK	LAMBERT MURPHY
Soprano	Soprano	Contralto	Tenor
CARL FORMES			
Baritone			

3 Engaged for BOSTON SYMPHONY ORCHESTRA (Dr. Karl Muck, Conductor),
March 26, 1918, performance of the Bach Passion

FLORENCE HINKLE	MERLE ALCOCK	LAMBERT MURPHY
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GUIOMAR NOVAES IN PITTSBURGH RECITAL

Art Society Presents Young Pianist—Program Community Choruses

PITTSBURGH, PA., March 16.—The Art Society of Pittsburgh has done more for the advancement of local music than any other organization. Among the artists introduced is Mlle. Guiomar Novaes, the Brazilian pianist. She gave us a brilliant recital on Friday night with a program which had the salient virtue of wit—its brevity.

Mlle. Novaes has a velvety touch under which is concealed a leonine strength. Her opening number was the Chopin Sonata, Opus 58, in which she gave a fine example of dynamic control. For her second group she gave four numbers, opening with the Gluck-Sgambati "Melodie," followed by the Gluck-Saint-Saens, "Les Aires de Ballet" from "Alceste."

Mlle. Novaes's presentation of the Schumann "Nocturne" in F Major was not as felicitous as some of her other numbers. It had not quite the spirit of reverie one expects from an adult; rather was it the reverie of an adolescent. In the Beethoven-Rubinstein "Turkish March" from the "Ruins of Athens" she had a martial, whimsical conception that far and away excelled a previous playing by a sister performer earlier in the season. The program closed with the Debussy "Soiree dans Granade" and the Liszt "Tenth Rhapsody." It was interesting to compare Liszt with Debussy, and interesting also to note that Liszt could be vulgar with his glizzandos, and Debussy vacuous with his empty bell notes. Mlle. Novaes played both numbers with verve. The audience was unusually enthusiastic and demanded and received several encores.

We have all sorts of community music; some is really communal and some is camouflage. Over on the North Side they seem to have civic sense more highly developed than out in the East End. They

not only have great choruses of people, but occasionally good soloists volunteer their talents. A concert was given on Thursday night in the McClure Avenue Presbyterian Church under the auspices of the Woman's Patriotic League. The chorus, under the direction of T. J. Davies, acquitted itself bravely. The assisting soloists were Hazel Dell Neff, who has just come here from Chicago, and who has made a reputation for herself on the Pacific coast, and Hubert Conover, one of the best of Pittsburgh's 'cellists. The accompaniments for chorus and soloists were furnished by Sara Claire Penwell and Mrs. Adalaine Merrill Biddle, organist of the McClure Avenue Presbyterian Church. One branch of the community singers is meeting with tremendous success, the group that meets in Carnegie Lecture Hall, and last week turned away 300 people. This group, under the guidance of Mrs. W. H. Conway and J. Warren Erb, is working hard at present trying to master the mellifluous "Holy City." Enthusiasm, thanks to Mrs. Conway and her co-workers, is unbounded.

H. B. G.

PERMELIA GALE AIDS WAR

Mezzo-Contralto of Chicago Is Singing at Camps for "Jackies"

CHICAGO, March 20.—"We singers will have little enough left to sing about if we don't win this war," says Mrs. Permelia Gale, mezzo-contralto, "and every single one of us can help." With this sentiment as her personal slogan, Mrs. Gale has been devoting herself to singing at camps and cantonments this winter, reserving only one day in each week, which she gives to her local chapter of the Red Cross. Within the last few weeks she has made several appearances at Great Lakes Naval Training Station, Camp Grant and Fort Sheridan.

Being the mother of two boys too young to enlist, she has been able to put herself at once on a footing of sympathy with the young men who have given themselves to help win the war. Their high character and fine qualities have greatly impressed her, as they have every thoughtful observer. "They are just like my own boys, only bigger," she says, "and some of the jackies up at the Great Lakes station don't seem to be much bigger."



JACOB GEGNA

Gives Successful Recital
at Aeolian Hall
on March 9

TRIBUNE:—His tone in cantilena passages is rich and full and his phrasing graceful.

SUN:—He showed refinement of taste, as well as a certain amount of technique and commendable grace and feeling.

TIMES:—Mr. Gegna proved to be a player of mature and authoritative style.

MAIL:—Jacob Gegna made his debut at Aeolian Hall and created a very favorable impression with a tonal and technical equipment well above the average.

HERALD:—Jacob Gegna, pupil of Leopold Auer, made his debut last night in Aeolian Hall. The sonata demands a graceful expression and a refinement of style which Gegna's playing fortunately possessed. Tschereprine's "Poeme Lyrique," Tschaiikowsky's "Serenade," Mitnitzky's "Scherzo," all served to show Mr. Gegna's gift of lyric expression. To an Auer pupil technical difficulties seem of no moment. Mr. Gegna is well equipped technically and plays with accurate intonation. The audience found much to enjoy and applauded enthusiastically.

STANDARD UNION, BROOKLYN:—He plays with great skill in coloring, and of course, has a splendid technical equipment. He seems to be a deep and earnest student . . . he is a very fine artist. His work was very much liked by a large audience, and his first appearance here a great success.

MUSICAL COURIER:—He possesses a reliable technic as well as a tone of much purity. His program contained many interesting numbers which gave the artist opportunity to display his virtuosity from various angles.

For Terms Address:

DANIEL MAYER, Times Building, New York

CLAUDIA MUZIO

Soprano, Metropolitan Opera Co.

"Adds Another to Her
Series of Triumphs"

As "Fiora" in "L'Amore de Tre Re"



Photo by White, N. Y.

NEW YORK TRIBUNE, March 15, 1918:

Miss Muzio was a beautiful figure as Fiora, and she sang the music with passion and yet with restraint.

NEW YORK SUN, March 15, 1918:

Of Miss Muzio it can be said that she showed last night an excellent understanding of the rôle's possibilities.

NEW YORK TIMES, March 15, 1918:

Miss Muzio, who sang her music well, was in striking contrast to the fragile and flower-like Fiora known hitherto. She rather was the dominating personality that Sem Benelli's poem equally justifies, a woman burning with hate for her country's conquerors, spurning the forced marriage with a royal invader's son, and answering the call of her old love and her own people.

THE EVENING MAIL, March 15, 1918:

Claudia Muzio sings the music well and her acting is always intelligent.

NEW YORK HERALD, March 15, 1918:

Miss Muzio always is interesting and individual. Her impersonation was different from that of Miss Bori, suggesting a more mature and more passionate heroine.

GLOBE AND COMMERCIAL ADVERTISER:

Miss Muzio appeared as the ill-starred heroine for the first time in this country. She sang the part with much tonal beauty.

THE EVENING SUN, March 15, 1918:

Miss Muzio is regal, passionate, a woman magnificently torn between two brave resolves instead of sinking helplessly with their weight. Her Fiora scorned your tears and gained unwilling admiration in its place. It was a conception heroic, almost symbolic. As for her singing, it was usually good.

THE EVENING WORLD, March 15, 1918:

By all the canons of Art, it should be of Claudia Muzio's Fiora one should write first, but there are reasons why comment upon her must wait. Enrico Caruso, for the first time anywhere, was singing Avito. Now as to Miss Muzio's Fiora. She created the part in Italy. It seems something like an abnegation of faith to say that in some respects she was better even than that dear sprite Lucrezia Bori, now unfortunately lost to us, who created the part here. In the singing and in the acting that discloses the great passion that possesses and impels her, Miss Muzio is superb. The night added another to her several triumphs.

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CANTON SOCIETY GIVES DE KOVEN'S 'HIGHWAYMAN'

Excellent Performance Given for Red Cross Benefit by Local Opera Organization

CANTON, OHIO, March 2.—The Canton Operatic Company gave three performances at the Grand Opera House on March 1 and 2 for the benefit of the Canton Red Cross. The proceeds were over \$500. This company is made up of Canton's leading singers and actors and has been in existence for eleven years.

"The Highwayman," one of De Koven's best operas, was given for the second time by this company, having been previously performed by practically the same singers in 1911. This year the chorus was somewhat augmented, containing about seventy persons. David M. Yost, who has been the stage manager since the club was organized in 1908, and Martin Boyer, who has been musical director all but the first season, were largely responsible for the success of the performances. Nellie Jacoby was accompanist.

None of the members has had any professional experience, but the work of all was excellent in every way. Rollins Spellman, tenor, as *Dick Fitzgerald*, scored a great success and Mrs. Grace Harvey Menger was excellent in the part of *Lady Constance Sinclair*. Others of the cast deserving especial mention were Fred Mackay in the comedy rôle of *Constable Quiller*; Ray Clewell, as *Lieutenant Lovelace*; Mrs. Thad Hogan, as *Lady Pamela*; Robert Hurford, as *Sir Godfrey Beverly*; Jessie Criss, as *Doll Primrose*, and Marvin Moore, as *Toby Winkle*.

The remaining rôles were taken by Walter F. Baehrens, George Clark, Robert Ehman, J. T. Hay, Mrs. Margaret Loutzenheiser, Hilda Schranz and Carl McAnaney. R. L. M.

Clarinda Smith Filling Many Concert Engagements

A crowded concert calendar is keeping Clarinda Smith, a gifted soprano, busy filling many in and out of town engagements. She was heard under the direction of Julian Pollak of the Eastern Concert Bureau, before a large audience in Roodner's Hall, South Norwalk, Conn., March 14, assisted by Rudolph Bocheo, Russian violinist, and Josef Martin, pianist. Mme. Smith received high praise for her excellent delivery of an interesting program. Other appearances reveal a concert in College Chapel, Elmira College of Elmira, N. Y., in conjunction

Sulli Pupils Score in Concert



A Group of Some of Maestro Sulli's Pupils

First row left to right: Mme. G. M. Sulli and Adele Manna; second row: Comm. Ferrar Fontana, Maestro Giorgio M. Sulli, Mme. Mimi Aguglia; third row: Mme. Marta du Lac, Fernando Guarneri, May Dixon, Mary A. Williams, Mrs. Martin Simons, Mrs. Fannie S. Wyler, Edith Rosenfield, Florence M. Swain, Estelle Robinson; fourth row: Joseph J. H. Skanks, Faolo C. Romano, Emilio Vaccaro, Carlos Mejia, Harold Lindau and Oreste Biora. Owing to illness or unable to appear in the picture on account of previous engagements, but studying at present with Mr. Sulli were: Marie Elliott, Teresa Polmonari, Mrs. Lillian Carroll, Jean White, Helen Riley, Agnes Sinram, Mme. Amelina Mirandi, Ruth Watson, Catherine Conway, Hortence Karpf, Mrs. Charles Friedmann, Mrs. Robert Stoddard and Frank Oglesby.

Artist-pupils of Giorgio M. Sulli, the New York vocal teacher, scored heavily in a concert last Sunday evening in the Central Opera House, New York. The audience recalled the gifted and splendidly trained young singers again and again. Maestro Sulli was accompanist for all of the singers.

with Gladys Mason, violinist, and Mr. Martin, pianist. Her numbers chosen for this recital will include works of Sibella, Brogi, Beget, Martin, Fairchild, Burleigh, Ross and Ball.

Criterion Quartet Pleases Newark

NEWARK, N. J., March 16.—A worthy concert was given at Eliot School last night. A large audience listened to the Criterion Male Quartet, consisting of

John Young, first tenor; Horatio Rench, second tenor; George Reardon, first bass, and Donald Chalmers, second bass, and to Mrs. Dora Becker Shaffer, violinist. The increasing respect for American composers was manifest in the program of the quartet, which included numbers by Protheroe, Buck, and Hadley. The audience applauded heartily and requested several extra numbers. The accompaniments were played by Henry M. Williamson. P. G.

MME. GLUCK GREETED BY PHILADELPHIA AUDIENCE

Soprano Welcomed in Admirably Devised Program—Matinée Musical Club Presents Huntington Woodman

PHILADELPHIA, March 18.—That Alma Gluck, soprano, maintains her popularity with Philadelphia concert-goers was convincingly proved in her recital last Wednesday evening in the Academy of Music, where she was enthusiastically greeted by a large and appreciative audience. The program gave her ample opportunity of disclosing a beautiful richness of tone, wide range and remarkable poise.

A Russian group, consisting of a Spring Song by Rubinstein, two songs by Rachmaninoff and Kurt Schindler's arrangement of two Russian folk songs were done with great charm. The Hebrew melody "Eli, Eli," arranged also by Schindler; Maiden's Song, Hungarian and some earlier French songs by Dourlens, Otto, Charpentier, Chausson and Massenet lent themselves admirably to the singer's vocal gifts. Signor De Stefano proved himself a remarkably gifted artist on the harp, offering works of Debussy, Martenot, Bach, Longon, Zabel, Sgambati and Dizi which were received with cordial warmth by the audience. Emma Scheib was a most sympathetic accompanist for Mme. Gluck.

The Rose Garden in the Bellevue-Stratford was again the scene of an interesting afternoon's program, presenting Huntington Woodman, last Tuesday, when the Matinée Musical Club successfully launched the ninth in its series of programs, featuring American composers. Muriel Kyle and Helen Macnamee Bentz, sopranos, sang acceptably groups of Woodman's songs with the composer at the piano, Miss Kyle also including an interesting composition by Sascha Jacobinoff called "Lilacs," with Helen Boothroyd at the piano. Isabel Ferris was heard in three piano numbers by Henry Albert Lang. Frances Butterworth joined the ranks of the local composers and presented a Suite for two pianos, very well played by Marguerite Strehle and the composer. Three songs of Woodman, "Trieste," "I Am Thy Harp" and "An Open Secret," were sung by Ida Taylor Bolte, contralto. The chorus with piano and strings was heard in "Ashes of Roses" and "Song of Sleep," admirably upholding the club's excellent standard for ensemble. Mr. Woodman presented a few compositions of his own on the organ, which included a "Meditation Impromptu," a "Wedding Chorus," a "Lament" (yet in manuscript), a "Scherzoso" and a "Cantilena" in B Flat. A. T. K.

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New York, March 23, 1918

THE MUCK DISTURBANCE

If last week's tea-pot hurricane over Dr. Muck proved anything at all it was that the hard-working ladies who engineered it either ignored or forgot the factor of New York psychology. Had they kept that in mind they would have realized that the most positive way to assure the conductor a rousing welcome was to do just what they did. New York is in some ways the politest city in the world and the politest members of the community are its music-lovers. You have only to threaten an artist with persecution to rally the public to that artist's support, irrespective of the justice or injustice of the persecution. Johanna Gadske never won a heartier ovation during her whole Metropolitan career than on the night of her final appearance last season when a certain newspaper had labored for a week to organize a demonstration against her—and Mme. Gadske's remarks off the stage had hardly been models of diplomacy or discretion. When the Boston Symphony conductor stepped on the platform of Carnegie Hall last November for the first time after the unsavory "Star-Spangled Banner" affair, the threat of trouble resulted in precisely the opposite effect. So that to anyone acquainted with the ways of musical New York the elaborate provisions against disturbance at Carnegie Hall last week were preordained superfluities. The campaign, moreover, was clumsily managed, with such a surprising lack of subtlety and tact that the motives of its projectors seemed open to question. If Muck conducted undisturbed at the previous concerts why the protests now? And the choleric intimation that disloyal and pro-German persons composed the greater part of the audiences at the Boston Symphony concerts was an impolitic and gratuitous slur on many patriotic Americans, sure to resent it.

It is not the present purpose of MUSICAL AMERICA to defend or attack the appearances of Dr. Muck at the head of an American orchestra. If he is barred from Baltimore and Pittsburgh, that is Baltimore's and Pittsburgh's affair. But as long as his public continuance in a professional capacity is sanctioned by the federal administration, we see no reason for interference by unauthorized persons. If government officials countenance his liberty it merely remains for those of sensitive scruples to stay away from his concerts. And as those who are thus sensitive omit no opportunity to tell how much more their patriotism means to them than their artistic enjoyment, they are probably

at no great inconvenience to obey the promptings of their conscience. When Washington objects to Dr. Muck's free circulation he will cease to conduct. Until then attempts such as last week's to hinder him will probably prove abortive. A few empty seats at the concert imply no wholesale stirrings of the community's consciousness. Quasi-libelous abuse of audiences reflects only on the taste and temper of the protestants.

THE PASSING OF WASSILI SAFONOFF

The death of a musician of distinction is mourned the world over, for all music-lovers unite in esteeming those men who have attained to a position of eminence in the lyric art. When, however, the musician is one who is either of our own nationality, or a foreigner who has worked among and for us, there is a more acute feeling of loss. So it is in the death last week of Wassili Safonoff at Ischory, in the Russian Caucasus. American musicians and lovers of the art knew him for six years as conductor of the New York Philharmonic Orchestra. He thrilled thousands with his magnetic personality, his vibrant interpretations of the Russian school. Batonless he made known to us Tchaikowsky and his symphonies, Glazounoff, Rimsky-Korsakoff, Glière, Rachmaninoff, Glinka, et al. Not that we were unfamiliar with the "Pathétique" before his arrival in America, but it was his power as a conductor of his countryman's music that revealed to us the meaning of the black pessimism of the last movement and the overpowering march movement of the "Pathétique." New York rose to him and acclaimed him. Then, led by those carping critics whose self-appointed mission in life seems to be finding fault with the conductor of the New York Philharmonic, whoever he be, whether a Paur or a Mahler, a Safonoff or a Strinsky, there arose protests against him voicing the opinion that he could conduct only Russian music; they inveighed against his Beethoven, his Schumann, etc. Enthusiasm waned, his contract was not renewed and in 1909 he returned to Europe.

But despite the critics a house that filled Carnegie Hall to overflowing gathered on March 27, 1909, and gave him a glorious farewell. It was an unforgettable evening and those who were present cannot forget the superb reading of the "Pathétique" which he gave, a reading fraught with passion, fraught with the sorrow and disappointment that came to him with the realization that New York was putting from it the man whom it had made an idol. As a pianist he had a distinguished career abroad and while here appeared at old Mendelssohn Hall, playing with the Hess-Schroeder Quartet Karl Davidoff's Quartet for piano and strings. A big, lovable personality, a fiery leader of men, Wassili Safonoff exemplified the Cossack in music. Lacking some of the finer qualities he atoned for that in the intensity of his emotional surge, in the strong subjectivity of his readings; we in America owe him much for what he told us of Russian music. In England he was always loved as in his native Russia.

The batonless Safonoff, the Cossack general of symphonic armies, was a splendid figure in contemporary music. He lived sixty-six years, a goodly span; an ardent worker in musical art, sincere and honest in everything he did.

DISCREPANCIES OF ENTHUSIASM

Although the war has turned the tide of official and public favor to the advantage of American operatic artists, it is impossible not to notice the difference in the acclaim given to natives and foreigners. The former unquestionably meet with a greater measure of managerial sympathy and tolerance than ever used to be the case, while the press has stretched good will to the limit. But in the auditorium a discrepancy is noticeable. There is not such uproar, all things being equal, over the accomplishments of an American as over those of an Italian.

Why should this be so? Principally, no doubt, because of the unwillingness—or is it inability?—of American listeners to stir themselves to such a show of loyalty as the Italians exercise toward their compatriots. An expert listener has no trouble in contrasting the attitude and behavior of the two types. The alien standees and the denizens of the balconies take a kind of direct personal pleasure in celebrating the exploits of their countrymen, even when these exploits do not deserve such celebration. They are characteristically spontaneous and irrepressible. We are sometimes very cordial, very pleased, very courteous toward our own. Somehow or other we do not consider ourselves under obligations to them as the foreigners seem to make it a point of doing. It is a great pity, for it gives our approval a kind of patronizing stamp. Hugo Wolf said that the test of a composer's greatness was his ability to exult. That would seem also the test of an audience's sincerity. Cannot we learn to exult in the opera house on behalf of home-grown products when they merit it, as the Italians, the French or the Russians do in the interest of their kinsmen?

PERSONALITIES



Emma Roberts in Cincinnati

The accompanying picture shows Emma Roberts getting into an automobile to go to a rehearsal with the Cincinnati Symphony Orchestra, with which she sang recently with great success. Miss Roberts is much sought after by social leaders and many entertainments are given in her honor in various cities. In Cincinnati Mrs. Charles Taft gave a tea for the young American singer.

Langenhan—Mme. Christine Langenhan, dramatic soprano, who appeared recently as soloist at the American Red Cross concert, under the auspices of the Czech Relief Association, at Sokol Hall, New York, has been nominated as honorary member at the annual meeting of the Czech Relief Association.

Sundelius—Marie Sundelius will create the soprano rôle at the première of Cadman's opera, "Shanewis," at the matinée at the Metropolitan Opera House on March 23. Directly after the performance she will go to Brooklyn and make her first appearance as Micaela in "Carmen," a rôle in which she will be heard later in New York.

Farrar—By the naturalization of her husband, Lou Tellegen, the actor, Geraldine Farrar again became a citizen of the United States on March 14. Mr. Tellegen, whose real name is Isidor Louis-Bernard Edmond von Dommeler, was born in Holland and came to America in 1910 and soon afterward took out his first papers. He and Miss Farrar were married in 1916.

Vicarino—The following is an American prima donna's idea of a perfect weekend: Saturday night, sang title rôle in "Lucia" in Bethlehem, Pa.; Sunday took 5.54 a. m. train for New York; Sunday afternoon sang at a concert for the New York Arion Society; Sunday evening dined with and sang for the Pleiades Club. This is how Regina Vicarino finished up a busy week.

La Bonte—Henri La Bonte, the tenor, who recently returned from a successful tour on the Pacific Coast, was married on March 12 at the City Hall, in New York, to Lotta Cheesman of Gloversville, N. Y., formerly an actress. Mr. La Bonte was divorced last year from Constance Balfour, the Los Angeles soprano. This is also Miss Cheesman's second matrimonial venture.

Alda—Mme. Frances Alda is mourning the loss of Pitchu. Pitchu is said to have numbered among his friends more celebrities and noted musicians than any other of his years. (He was four years old when he died the other evening.) Pitchu died suddenly, of what is not known. Between the beginning of his illness and his last bark only a few hours elapsed. He lies in the Hartsdale Canine Cemetery.

Easton—During the last part of the performance of "Cavalleria" on March 15, Florence Easton, who was appearing as Santuzza, gave her ankle a painful twist and was obliged to limp through the remainder of the performance. The audience thought Miss Easton was introducing a new piece of business into the part. The injury was fortunately not serious and the soprano will not be incapacitated from appearing.

Powell—Maud Powell was appearing recently in Portland, Ore., and Police Sergeant Burke, who was on the beat where the theater is situated, had a wish to hear the violinist play "Molly on the Shore." Miss Powell obligingly found the music, but an obstacle intervened in the fact that the policeman was on duty. All obstacles, however, fell before the artist-woman and Miss Powell ordered the stage door to be left open so the guardian of the peace could hear his favorite tune. "It was great!" he said, when asked how he enjoyed the number.

Rosen—The Jewish Literateurs' Club of Greater New York will give a public reception on April 27 for Max Rosen, violinist, at the Central Opera House. Just before he sailed for Europe to study with Leopold Auer, Max Rosen, then a child, played at a meeting of this club when Efrem Zimbalist was guest of honor. Mr. Zimbalist was so enthusiastic over the boy's talent that he personally played the piano accompaniments for him. Now that Max Rosen has returned to this country, the club which recognized his talent as a child, wishes to do him honor and has therefore arranged this public reception for him.



POINT AND COUNTERPOINT

BY CANTUS FIRMUS

A BUDDING Singer was about to give his First Recital and he wanted to make his Début a Triumphal Success. He went to the Leading Critic of the Great Metropolitan Daily and said:

"Mister, I am a Young and Struggling American Artist and I am about to give my First Recital. Won't you please come and give me a nice Write-Up; have a Cigar?"

The Leading Critic said:

"Thank you, for the Smoke, but I fear that I cannot come to your First Recital. You see, there is a Revival of 'Trovatore' at the Opera; there is a Young and Struggling Friend of my Boss who is to make her Début and, besides, I am writing my new Book, 'Why American Musicians Should Be Sent to the Firing Line.' You see, my Time is very Valuable."

"But you must come to my First Recital, sir," cried the Y. A. A. "I will even pay you for your Valuable Time. Wait a Moment." He ran off to consult a Friend who had a job in the Income Tax Office. Then he returned to the Leading Critic.

"I will pay you for your Valuable Time according to your Princely Income," he said. "My First Recital will last Three Hours. Here is your Thirty Cents an Hour. Be a Sport and Don't Count the Encores." And he passed him the Change.

The Leading Critic fainted with Joy. When he revived, he chuckled to himself and said: "The Gladness of Prosperity has Overcome me. This is a Great Day's Work. I hope my Benefactor doesn't find out that I padded my Income Tax Report."

We hereby award the palm to the person who discovered the choicest story of the times, about the Pasadena (Cal.) people who wanted to ban the playing of Chopin during the war, and then suddenly discovered that Chopin was a Pole.

Apes, Diction and Things

A reader of S. Jay Kaufman's entertaining "Round the Town" column in the New York Globe asks him "where he can hear English void of slang and American pronunciation."

"To the slang objection there is no objection," retorts Mr. Kaufman, "but to the American objection we make decided objection. What finer diction than that of Lionel Barrymore in 'The Copperhead' at the Shubert or Emily Stevens in 'The Future Madonna' at the Broadhurst? And what of Arnold Daly?"

"As between the choice of English as spoken by the average Englishman and English as spoken by the average American, we very much prefer the latter."

Lovely! Lovely! as Paul Dufault would say. When will some of our American singers realize that pure diction is not necessarily a painful imitation of our English friends' mannerisms? Aren't we individual human beings, too? (Except, of course, New Yorkers.)

Why the Flute Player Resigned

Certain hotels are notorious for their treatment of the musicians in their orchestras. One of these humbler musicians went to his manager.

"I am going to leave you. You promised me a steady job," he said.

"What!" exclaimed the hotel man, "haven't we given you a long engagement?"

"Yes, but I find that I have four or five hours hanging on my hands every night. I have to waste these hours sleeping, when I might be doing something useful for you. Goodbye."

Gianni Viafora gleefully told us of Theodore Bauer's little address at the war thrift concert in the Metropolitan. "Miss Tamaki Miura," said Mr. Bauer, "will sing an aria from 'Madama Butterfly.'" Mr. Viafora says that the audience spluttered with delight.

Cui is gone, but his Orientale goes marching on. Why couldn't it be the other way around?

Call It the Hun Sixth

Dear Cantus Firmus:

"What are we going to do with the 'German Sixth'? Shall we not alter its title to 'Liberty Sixth' or 'Camouflaged Dominant Seventh'? This seems to be a serious matter, and theorists should wake up and do their bit to help win the war."

W. F. U.

Montclair, N. J., March 13, 1918.

A Nocturnal Fantasy

A state senator of New York has introduced a bill proposing:

That all cats running at large shall wear a bell "of such size and character as will give forth a clearly audible sound when the cat wearing the same is in motion."

Why not have these bells tuned so that every time the eternal triangle hold session on the rear fence the jingle will be pleasant and soothing to the ear?

CONTEMPORARY AMERICAN MUSICIANS

No. 8
George W.
Chadwick

GEORGE WHITEFIELD CHADWICK, composer and conductor, born, Lowell, Mass., Nov. 13, 1854. Moved to Lawrence, Mass., in 1865.



George W. Chadwick

First studied under Dudley Buck, Sr., and George E. Whiting while still at school. Later, studied organ with Eugene Thayer in Boston. In 1876 became head of music department of Olivet College, Mich. To Leipzig in 1877, studied with Reinecke and Jadassohn. Graduation piece, "Rip Van Winkle" Overture. In 1879 to Munich. Studied with Rheinberger. Returned to Boston, 1880,

taught harmony, instrumentation and composition in New England Conservatory; also organist at South Congregational Church. Became director of Conservatory in 1897, succeeding Carl Faelten, which position he still holds.

Conductor of the Springfield (Mass.) Musical Festival from 1888 to 1898. Conductor of Worcester (Mass.) Musical Festival from 1897 to 1902.

Received honorary degree of A.M. from Yale in 1897, honorary degree of LL.D. from Tufts College in 1905. Compositions include three operas, a dramatic oratorio, three symphonies, four symphonic poems, four overtures, numerous shorter choral works, church anthems and liturgical settings, also many songs.

Of his songs, "Allah" and "O Let Night Speak of Me," the latter from the cycle, "Told in the Gate," are the best known.

Has appeared as guest conductor with every important symphony orchestra in America. Present residence, Boston, Mass.

IT MUST BE KEPT ALIGHT.

UPON America devolves the sacred duty of keeping alight the torch of Liberty and upholding justice and democracy throughout the world. Let us not falter or count the cost, for in the freedom of the world lies our only safety, and the preservation of our American liberties and institutions.

Let us invest to the limit in
LIBERTY BONDS

LIBERTY LOAN COMMITTEE
Second Federal Reserve District
120 Broadway, New York



MARTIAL AIRS STIR BOSTON

Regimental Bands and Chorus of Navy Men Join in Concert

BOSTON, March 12.—Opportunity to hear military music of the kind that is being cultivated in both army and navy training camps was afforded at a patriotic meeting held in Symphony Hall, Boston, Monday evening, March 11, at which the Archbishop of York, Governor McCall and Senator Henry Cabot Lodge were speakers. Both Army and Navy were represented by musical contingents.

Through the courtesy of Major-General Hodges there was present a band of fifty-five musicians drawn from the various regimental bands at Camp Devens. The band was under the direction of Modeste Alloo, who has been released from his work as a member of the Boston Symphony Orchestra and of the faculty of the New England Conservatory of Music, and who now gives his entire time, by approval of General Hodges, to direction of band music at Camp Devens.

American and British patriotic songs, including the "Battle Hymn of the Republic" and "Onward, Christian Soldiers," were sung by a chorus of 150 voices chosen from the various naval training camps in the vicinity of Boston.

W. H. L.

Los Angeles Orpheus Club in Concert

LOS ANGELES, CAL., March 15.—In spite of the fact that the Orpheus Club, J. P. Dupuy, conductor, has contributed about a score of its members to the army and navy, it gave a program of worth at the Trinity Auditorium last week. The principal numbers were the opening chorus by Mrs. H. H. A. Beach, "A Song of Liberty," and the closing number, a cantata by Dudley Buck, with the Longfellow poem, "Paul Revere's Ride," as libretto. The incidental solos were in the hands of Lawrence Tibbet, baritone; Earl C. Houck, blind baritone, and Harold Shugert, tenor, members of the club. The visiting soloist was Harriet Pasmore, a daughter of the San Francisco teacher, H. B. Pasmore, now teaching at Pomona College, Claremont, Cal. Miss Pasmore has an excellent contralto voice. Will Garraway was accompanist.

W. F. G.

APPEAL OF 'LONG, LONG TRAIL'

Writer Discusses Reasons Why War Song Has Won Popularity in the Camps

Many concert singers continue to program a song whose title, "There's a Long, Long Trail," has become familiar among the Anglo-Saxon speaking races. The unquestioned popularity of this song is directly due to the war, says an article in a current magazine. An unusual and interesting factor in the tremendous success it has achieved lies in the fact that in no sense is the "Long Trail" song a war song. The expression of a "something" underlying its text and the easy-flowing rhythm of its melody seems to be the real secret of its success.

The writer says that if the "Long, Long Trail" does not prove to be the song of the war, it is without doubt the song of the training camp. "Tipperary" was not written as a battle song, but it became such, and may in the future be remembered as England's song of the war. Men marching out on a great crusade, of which the end lay far in the distance, seemed to sense it best by singing that it was "a long, long way." The determination to perform duty, however distant and however long it might take to perform, was conveyed by the music, and by what were, for the most part, irrelevant words of "Tipperary."

With Americans it is the "long, long trail." At least through these months of the training camps it has been sung in the same spirit by the new soldiers of the National Army. And because it goes on to the "land of dreams" it sometimes carries the mind of the soldier dimly to a land even beyond France to which in the impenetrable fortunes of war his "long, long trail" may lead. It is a "winding" trail, and after a long, long while, when the mission has been accomplished, it will turn again toward home.

Elizabeth Howry Successful in South

PETERSBURG, VA., March 12.—Elizabeth Howry recently gave one of the most successful concerts, with the result that the Red Cross fund is the richer by \$750. Miss Howry was assisted by a chorus of 150 soldiers' voices from Camp Lee.

The Conditions Which Demonstrate the Need of a Musical Alliance

IN his letter in which he sends "congratulations" and also expresses his desire to become a member of the Alliance, Rudolph Ganz, the noted Swiss piano virtuoso, says that while he has watched the growth of the Alliance and doubted its success for a while he still hesitates in a certain degree to believe in its ultimate victory because he is "a firm believer in evolution to progress from within, and not from without." Nevertheless, Mr. Ganz admits that he did not realize that the movement had already reached what he is pleased to call "the outsiders."

Mr. Ganz is a Swiss, and the Swiss, while distinguished for their heroism, their independence, their passionate love of liberty, have never been noted for either philosophy or imagination.

Mr. Ganz surprises me by the position he takes, for the simple reason that he has travelled this country a great deal, and while his success has been notable it has not always been commensurate with his deserts. Had he been a close observer instead of merely traveling from town to town just to fulfill his concert engagements he would have realized, as I did long ago, that the very first thing to do was to take music itself out of the rut in which, especially in its higher forms, it has existed as the protected handmaid of the more or less indifferent rich or socially aspiring women and to place it squarely where it belongs as a vital force in human life. The mere fact that all over the country people are struggling to get music properly recognized in the system of public school education should have taught Mr. Ganz, and no doubt many of those who think with him, a lesson.

While I think Mr. Ganz would agree with me that while much has already been accomplished in the way of musical progress in this country there still remains a tremendous work to be done, and this work is not to be done by injecting symphony orchestras into unprepared communities or by giving recitals by distinguished artists like Mr. Ganz himself, but by beginning at the beginning, and that means with the children, and that means with the public schools.

Does Mr. Ganz take the position that a country can become interested in music and what it means in the national, civic and home life merely by cultivating the music of the masters? Is it not apparent that the very first thing we have to do is to arouse the man in the street, the business man, the mother in the home, the politician, the legislator to what music means? And will Mr. Ganz kindly explain to me which of the existing organizations or which of the perambulating artists is exercising the slightest effect in this direction? The cultured few are being reached, 'tis true. But when it comes right down to arousing an appreciation for music and of its value the much-decried community chorus is doing more than all the concerts Mr. Ganz and his associate artists can give, for they never reach the mass of the people. Their names are not even known to the mass of the people.

It is only when we begin seriously and thoroughly to democratize music, to give it back to the people (from whom, by the bye, it, in the first instance, came) that we shall be on the right road. Now if it be granted that to accomplish this we must begin, as I said, at the beginning,

Pasquale Amato, the Great Baritone of the Metropolitan, Says "The Alliance Is a Wonderful Achievement"

In a country where so many millions are spent yearly for music it is absolutely necessary that the protection of sound organization be given to this important factor of national life.

Music is as precious as the bread we eat, and it can only be safeguarded by the combined protective influence of all concerned in the music field. Instead of being No. 1233 on the list of members I wish I were No. 1, for I believe the Musical Alliance to be a wonderful achievement, reflecting vast credit on its founder, Mr. Freund.

PASQUALE AMATO,
Metropolitan Opera House, New York,
March 12, 1918.

Rudolph Ganz, Noted Swiss Piano Virtuoso, Joins

I am not a member of the Alliance as yet, though I believe I have done my share in a modest way to deserve to be received as such (though a foreigner by birth but a good American by heart), so I enclose my check for membership dues.

I have watched the growth of the Alliance. I doubted its success for quite a while. I still hesitate in a certain degree to believe in its ultimate victory, because I am a firm believer in evolution, the progress from within and not from without. W. R. Spaulding's article in the last *Musical Quarterly* covers my ideas fully. This war will do more for this great land than all the Alliances. Every gift born after the struggle is over will be of a deeper kind. Sorrow

and suffering have produced the coming of masters. America, the greatest music-hearing country in the world, is bound to come into its own. The second music generation is here. The third one is on its way and will again lift the standard of art to a still higher plane. It is a great deed you have done, to have assembled all the arrived and struggling ones in one Alliance, for one purpose, for one national outburst. I did not realize that the movement had already reached the "outsiders." You seemingly have produced the state of activity against the "on-paper" issue, and that is to my idea the first success—the first battle won.

I congratulate you!

RUDOLPH GANZ,
Memphis, Tenn., March 3, 1918.

Why Doctor Edward Miller Joins

I get so much comfort out of music that I feel privileged in subscribing to an Alliance that will be the means of comforting so many.

DR. EDWARD MILLER,
New York, March 5, 1918.

Professor Southworth, Eminent Teacher of Scranton, Pa., Says Movement Is Bringing the Profession onto a High Plane

I desire to extend my heartiest congratulations upon the success of the dinner of the Alliance, arranged in such a magnificent manner in all its details. The musicians of the country are very greatly indebted to Mr. Freund for his efforts in bringing the profession onto

and with the public schools, does it not suggest itself to Mr. Ganz that this can only be accomplished by arousing a tremendous public interest, as well as a proportionate public agitation so as to bring influence to bear on those who control the public school system? And this can only be in turn accomplished by an alliance of all the forces interested in music, whether from the point of view of the amateur or the professional, the executant, the music teacher.

In the next place, if Mr. Ganz reflects he will realize that among the great obstacles to musical progress are the unfortunate jealousies, cliques, antagonisms that exist in the professional musical world itself, and I may add in the musical industries. The great professional world of music has not yet come to the realization that what it had to combat was not the competitor in the same line of work, but the indifference, the inertia of the great mass of the people to the great value of music, and that all those—a multitude indeed—who earn their bread by music are really members of a family with common interests. And here it is that an Alliance of all those who work in the musical field and industries is needed, badly needed, so that wherever there are members they may act as centers radiating out influences in their particular communities, influences that shall work for the uplift, for the propaganda, for the encouragement of musicians and teachers, for the encouragement of our own musicians, music-teachers, composers, "on their merits," of course.

Finally, let me say to Mr. Ganz that if he were willing to be converted to this view and would admit the justice of the position I have taken I would then ask him which of the existing organizations, whether those that support symphony orchestras, or the teachers' organizations, or the Federation of Women's Music Clubs, or the organists' associations, or the associations in the musical industries have up to this time met the issue, the really main issue, which is, as I have said, the taking of music itself out of the rut that it has lived in and placing it squarely upon the high plane upon which it has a right to have its being.

And the best proof that none of the existing organizations had met the issue and that a central body was absolutely needed is shown by the enthusiastic response which has come from the "intellectuals" in the musical world, so that within less than ninety days an organization has been created, which already has power and which is already demonstrating in a practical way that it will accomplish results of far-reaching value, so that Mr. Ganz and others equally eminent will not have to go into a town and face an audience wholly out of proportion to what their talent and musical accomplishment deserve.

Finally, is not the Alliance in starting an agitation to improve and increase the music in the public schools, for which it has already secured the active co-operation of the U. S. Commissioner of Education, doing what Mr. Ganz himself advocates, "evolving to progress from within"?

John C. Freund

Harold Randolph, Distinguished Director of the Peabody Conservatory of Music of Baltimore Heartily in Sympathy with the Aims of the Alliance

I have been intending from the first to enroll as a member of the Musical Alliance, but my accident put most other things out of my mind for many weeks and I have had my hands full of late in trying to catch up in my daily routine.

I am heartily in sympathy with the objects of the Alliance, and earnestly hope that they may be, to some extent at least, realized.

With very best wishes for its success.

HAROLD RANDOLPH, Director,
Peabody Conservatory of Music,
Baltimore, Md., March 4, 1918.

such a high plane. I am sure I wish him every success and many years of usefulness in his great work.

E. E. SOUTHWORTH,
Scranton, Pa., March 6, 1918.

Should Greatly Encourage American Composers

I herewith enclose my check for \$1.00 with application for membership in the Musical Alliance of the United States.

This movement undoubtedly has been started at the most opportune time, and should greatly encourage American composers resident in America.

I wish you unbounded success.

WERNER JANSSEN,
Dartmouth College,
Hanover, N. H., March 4, 1918.

Community Secretary of the International Committee of Young Men's Christian Association Joins

Please enroll me a member of the Musical Alliance. I herewith enclose check for \$1.00.

FRANK RITCHIE,
Community Secretary,
The International Committee of Young Men's Christian Association,
New York, March 4, 1918.

Ella M. Potter of Norwich (Conn.) Joins

I hereby apply for membership in the Musical Alliance. Enclosed please find annual dues.

ELLA M. POTTER,
Norwich, Conn., March 7, 1918.

Ten Members of the Rubinstein Club Join

We hereby apply for membership in the Musical Alliance of the United States.

Enclosed please find \$10 for annual dues.

With best wishes,
Mrs. William Rogers Chapman,
President;

Mr. William Rogers Chapman,
Mrs. Charles F. Terhune,
Mrs. Harry C. Hallenbeck,
Mrs. William H. Amerman,
Mrs. Alexander H. Candlish,
Miss Helen Barrett,
Mrs. Walter Gray Crump,
Mrs. Marshall Orlando Terry,
Mrs. George M. Hayner,

RUBINSTEIN CLUB,
Waldorf Astoria, New York,
March 8, 1918.

De Luca, Noted Baritone of the Metropolitan, Joins

It is with unusual pleasure that I subscribe to the aims of the Musical Alliance of the United States.

It has been a great pleasure for me to note the enthusiastic support given to this movement by the leading musicians in the country, and I beg the privilege of being enrolled as a member. Particularly I am interested in the establishment of a department of Fine Arts in the National Government.

With heartiest good wishes for the growth and the success of this movement,

GIUSEPPE DE LUCA.

Metropolitan Opera House,
New York, March 14, 1918.

Anna Fitziu, Distinguished Prima Donna, Says "It Will Give All Musicians a New Impetus"

I heartily indorse the splendid cause of the Musical Alliance of the United States. It will give all musicians a new impetus, especially Americans, who are badly in need of this movement. My hearty co-operation accompanies my check.

ANNA FITZIU.

New York City, March 14, 1918.

Francis P. Loubet Says: "Let All of Us Do Our Bit!"

After having attended the dinner of the Musical Alliance at the Biltmore Hotel Tuesday evening and hearing of the motives of this organization, I now realize the enormity of my failure to subscribe to it.

An organization advocating such a sublime and just cause for culture of music should receive the immediate and most fervent co-operation of every true musician or music-lover, to insure a more speedy education. Hence, let all of us, whether musician or music-lover, do our bit to attain this scope.

Better late than never, kindly accept my check for \$1 for membership in the Musical Alliance. May its existence be everlasting and its success immense.

FRANCIS P. LOUBET.

New York, March 8, 1918.

Promise of Help From Seattle, Wash.

Enclosed please find my check for \$1, which please apply to my membership in the Musical Alliance.

If I can be of personal service, please command me.

NELLIE C. CORNISH,

Director, Cornish School of Music,
Inc.
Seattle, Wash., March 4, 1918.

Middlesex (Conn.) Musical Association Joins

I am enclosing check for \$1 for membership in the Musical Alliance and with it I send heartiest wishes for the success of the organization.

MIDDLESEX MUSICAL ASSOCIATION,
G. Ellsworth Meech,
Vice-President.

Middletown, Conn., March 7, 1918.

Profoundly Interested

I hereby apply for membership in the Musical Alliance of the United States for I am profoundly interested. Enclosed please find annual dues.

ALBINO DI JANNI, Violinist.

New York, March 4, 1918.

Good Wishes from Clarksburg, W. Va.

I wish to add my "mite" to your Musical Alliance. I shall be much pleased to become a member and wish you all possible success.

HOMER JACKSON.

Clarksburg, W. Va., March 2, 1918.

"A New Epoch in Musical History Has Evidently Begun," Says Forrest Lamont, Noted Tenor

Accept my application for membership in the Musical Alliance and my hearty congratulations on its prompt and far-reaching success. A new epoch in musical history has evidently begun.

FORREST LAMONT,

Chicago Opera Association.
New York City, March 9, 1918.

Will Strengthen the Links

Am gladly enclosing check for my membership in your new organization. Always you look out for the interest of the smaller and less important classes, musically. So few of the financiers of any class realize that every chain is no stronger than its weakest link. You not only realize this, but it seems to be your life work strengthening links. May

great be your success and long the years in which to do it.

Very sincerely and truly in friendship and gratitude,
KATHRINA ELLIOTT.
Wichita, Kansas, Feb. 28, 1918.

Heartily in Accord with Its Aims

May I have the pleasure of allying myself with the Alliance—and express myself as being in hearty accord with its aims—and ready to co-operate to the fullest extent of my ability, especially along lines tending to enlarge and improve music in the public schools of our country. I realize that it will take the combined and co-operative effort of "all"—if music is to be recognized as a vital force in our national life, and we must unite the various musical interests into a unified and efficient whole in order to accomplish a musical America. With best wishes,

Cordially yours,

NELLIE EMERSON HARWELL,
The National Federation of Musical Clubs.

Meridian, Miss., March 12, 1918.

Leading Providence Piano Dealers Join

I hereby apply for membership in the Musical Alliance of the United States, enclosing annual dues.

M. STEINERT & SONS.

Providence, R. I., March 9, 1918.

A Great Factor in Musical Progress

I take great pleasure in enclosing for you my check for membership dues in the Musical Alliance. Believing it to be a great factor in musical progress in America, I shall as voice instructor in this great university do all I can to further its success among the students and the faculty of our music department.

(MRS. ERNEST C.) LIDA SCHIRMER.

Seattle, Wash., Feb. 28, 1918.

A Great Movement

It gives me great pleasure to send in my application for membership in the Musical Alliance and am enclosing my check for one dollar. I consider it a great movement and am happy to be a member. Very cordially,

MAX JACOBS.

New York, March 5, 1918.

Musical Alliance Means Musical Awakening

I hereby apply for membership in the Musical Alliance of the United States and enclose annual dues of \$1. Musical Alliance means Musical Awakening.

T. CARL WHITMER.

Pittsburgh, Pa., March 11, 1918.

Henry T. Fleck, Noted Educator, Indorses the Alliance

You have erected a platform upon which all lovers of music should stand, and you have woven together the interests of musical art into a symphony that is as valuable to human life as any of the conceptions that have come from the minds of the great masters. This brings me to my favorite theory, that we need auditors more than we need musicians, and that a lover of music can benefit the art in his or her way quite as much as the man who writes or plays a sonata.

HENRY T. FLECK,

Department of Education.

New York, March 8, 1918.

Prof. William Lyon Phelps of Yale Joins

Enclosed please find \$1 for membership in the Musical Alliance of the United States.

WILLIAM LYON PHELPS.

New Haven, Conn., March 6, 1918.

Willem Willeke, Well-Known 'Cellist, Joins

I wish I had known earlier the nature of the Alliance, for I have just been on a tour and might have interested many persons. Hearing to-day from Rubin Goldmark about the great strides of the organization, I lose no time in applying for membership. I hope to get many others to become members.

WILLEM WILLEKE.

New York City, March 8, 1918.

Eleanora de Cisneros, Distinguished Operatic Contralto, Joins

Through some unexplainable blunder your invitation for the banquet given by the Musical Alliance of the United States, in honor of Commissioner Claxton, I have only found to-day when weeding out a bunch of correspondence. I am very sorry indeed this has happened, firstly because I fear I shall appear discourteous to you, and secondly because

THE MUSICAL ALLIANCE OF THE UNITED STATES

(INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

FOUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to the Secretary.

501 Fifth Avenue, New York

Checks, Post Office or Express Orders should be made payable to The Musical Alliance of the U. S.
Depository: Bankers Trust Company

I am glad of the opportunity to testify personally as to my sympathy for such a splendid cause as a Musical Alliance of the United States typifies.

I enclose you a check for membership. You know how delighted I shall be to belong to such a splendid group of American musicians, whose aim is the furtherance and protection of American musical art and its members.

With the highest consideration.

ELEANORA DE CISNEROS.

New York City, March 13, 1918.

Conceived and Organized on Broadly Constructive Lines

I was greatly impressed with the splendid write-up of the Musical Alliance in the Sunday World of Feb. 24 last, and especially gratified at the unstinted praise given both for conceiving and organizing the Alliance on such broadly constructive lines and also for the other great work for music and musicians in this country which you have been carrying on.

The partial list of persons prominent in the musical world who have already joined the Alliance thrills me with the possibilities which the future holds in prospect.

CLARENCE McMILLEN.

New York, March 4, 1918.

Press Representative Says "Alliance Will Accomplish Its Objects"

As a press representative of many prominent artists I take pleasure in becoming a member of the Musical Alliance of the United States. This is an age of organization and I am convinced that the Alliance will accomplish its objects through the hearty co-ordination of all departments of our musical life.

BLANCHE FREEDMAN.

Æolian Hall, New York,
March 14, 1918.

No Gainsaying the Need of Such an Organization

There is no gainsaying the need of such an organization as the Musical Alliance and I trust that one result of its efforts will be the examination and licensing of all vocal teachers.

Accept my membership in the Alliance.

G. WARING STEBBINS,

Director of the Singers' Club of
New York.
Brooklyn, N. Y., March 11, 1918.

Why Regina Vicarino, Distinguished Coloratura Singer, Joins

With great joy I enclose check for membership to the Alliance. I am sure every musician in the country would do the same could they but hear Mr. Freund tell about it—as I did last night.

REGINA VICARINO.

New York, March 6, 1918.

The Influence Already Being Felt in All Walks of Musical Life

The influence of this new, great Alliance is already being felt in all walks of musical life and we may reasonably look forward not only to better recognition of music, but also to better music.

After all, it is to this end that the Alliance is shaping its course; that the

creating and the giving of music be on a higher plane of beauty and excellence through the development of our resources.

I feel privileged to apply for membership in this splendid Alliance.

CYRILLE CARREAU.

New York, March 8, 1918.

The Work Is More Than Worth While

The Musical Alliance dinner was a treat. The work was rightly defined. The work is more than worth while. The method of approach, it seems to me, could not have been excelled. The discretion, tact and virility of the movement augur well for its success.

ISAAC H. BLANCHARD.

New York, March 6, 1918.

The Undertaking Is Magnificent

Enclosed is a check for annual membership in the Musical Alliance.

The undertaking is magnificent and ought to appeal to everyone who puts any value on goods or ideas "Made in America."

With best wishes for the success of the Alliance.

GRACE H. SPOFFORD, Secretary,
Peabody Conservatory of Music.
Baltimore, Md., March 5, 1918.

Will Make America Pre-Eminent in Music

Enclosed please find my check for one dollar, which will constitute me a member of this wonderful movement. You certainly have my best wishes and hearty co-operation, since I am in sympathy with any project that will benefit the public and musicians and will make America pre-eminent in music. With cordial greetings,

AMY RAY SEWARDS.

New York, March 2, 1918.

H. P. Jepson of Yale Joins

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H. B. JEPSON,
Department of Music,
Yale University.

New Haven, Conn., March 9, 1918.

Congratulations from Josef Stransky

I want to congratulate you on the splendid success of the first dinner given by the Musical Alliance of the United States to further its magnificent purposes.

With kindest regards,

JOSEF STRANSKY.

New York City, March 8, 1918.

H. L. Rees of Denver Joins

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AUORE-LA CROIX.

Southbridge, Mass., Feb. 5, 1918.

THREE "KNIGHTS OF THE BOW" BID ELOQUENTLY FOR BOSTON'S FAVOR

Elias Breeskin, Mayo Wadler and Heifetz Are Violinist Visitors of
Week in "Hub"—All Evoke Hearty Admiration—Symphony
Hall Packed to Suffocation at Heifetz's Recital

BOSTON, March 17.—Three claimants for honors in the violin world, each the product of a different master, appeared in Boston this week. The first in point of time was Elias Breeskin, whose concert in Jordan Hall on Tuesday night followed close on the heels of his previous essay at the same auditorium. On the recent occasion his accompanist was Lawrence Goodman and his program included pieces by Porpora, C. Taylor Powell, Albert Spalding, Cecil Burleigh, Drigo-Auer, D'Ambrosio, Rachmaninoff, Arensky, Wieniawski, the Handel Sonata in A, and the Bruch Concerto in D Minor. Mr. Breeskin's performance on Tuesday evening left a curious indecision in one's mind. There is a disarming awkwardness about his appearance and manner that all unconsciously sets one to hoping he will do better than one

honestly anticipates. His opening numbers were just the least bit hesitant; the Bruch Concerto was played not brilliantly nor with dash, certainly not masterfully, but with a certain simple, honest thoroughness that augurs well for his future. With his lighter numbers the hesitancy disappeared and the impression of directness and youthful seriousness remained. Mr. Breeskin is not yet a fully completed virtuoso, boxed for delivery and duly labeled. But his avoidance of all showiness, his earnestness, his simplicity, and more than that—his youth and ability—insure him final success in the front rank of successful violinists.

As much interest and more curiosity were centered in the Boston debut of another American violinist, Mayo Wadler, whose first hearing in New York preceded his first hearing in Boston by only a few days. All the more keenly did Boston music-lovers await Mr. Wadler's coming, for that he has been studying these six years with a former concertmaster of the Boston Symphony Orchestra, Willy Hess. And he has been using his time and his talent wisely! For he plays with authoritative simplicity, with an impeccable technique, and with a tone at all times beautiful. Though his program was open to criticism on the ground of lack of variety, the performer cannot truthfully be charged with playing monotonously. He, too, is a mere youth, but his consideration in providing a program of average length and his courage in providing melodies that his audience were likely to understand and enjoy instead of formidable test pieces for the authorized critics to analyze are the virtues of a man with mature convictions. May other newcomers follow Mr. Wadler's example in providing enjoyment for their audiences! He played the big "Chaconne" of Vitali, with organ accompaniment, seven small pieces, and an attractive "Faust" Fantasy of Wieniawski.

The violinist delighted a large audience, which had the rare pleasure of listening to an accompanist who was as interesting as the soloist. At the organ in the Vitali number and at the piano for the rest, Carl Lamson showed the qualities that one has the right to expect of a man who has been associated for several seasons with Fritz Kreisler. Most especially in the "Faust" melodies did Mr. Lamson reveal his excellent combination of musical understanding and piano performance.

Like his colleague who preceded him, Wadler has earnestness and simplicity, youth and ability. Fulness of years, knowledge of the human heart, will add to his equipment fire, passion, pathos. His musical discretion, which is now so valuable and charming an asset, he will throw to the winds for a while, and in the end he will make his music dance and sing, weep and wail, comfort the sorrowing, arouse the sluggard, prophesy—according as he himself chooses to dance and sing, to comfort, to rebuke, to prophesy.

The "New Prophet"

With the end of the week came the new prophet, came he whose utterance silences all others. Even those who have prophesied to us great and noble things are mute before this one of God's anointed. Jascha Heifetz is his name. His phrases were the phrases of Vitali, of Mendelssohn, of Paganini, his eloquence the beauty of a melody, the sweep of a chord, the trip of a chromatic scale, the shimmering light of arpeggios, but whatever the means or material there was always the disembodied music, always the clear truth unclouded by the intrusion of an opaque personality. Mr. Heifetz chose as his vehicle one concerto, one composition by Wieniawski, one masterpiece of the seventeenth century, two Kreisler arrangements of Caprices

by Paganini, and three short pieces. His encores were all well chosen: "La Capricieuse," Blumenleben, and Beethoven's familiar Minuet and amusing "Turkish March." His assistant at the piano accomplished marvels with the difficult accompaniments, some of which were elaborate arrangements from orchestral scores. It is not an exaggeration to say that no American pianist of this generation could have surpassed the work of André Benoist.

Symphony Hall was packed to suffocation by enthusiasts, many of them wage earners with "the Orient flushing their cheek, the Occident guiding their purpose." The stroke of six found them still crowding the stage, frantically applauding in the hope of hearing just one more number. Heifetz had lifted the veil and they were loath to lose the vision.

HENRY GIDEON.

HUBBARD BEGINS ARMY WORK

Takes Up Duties as Camp Song Leader at Balboa Park, Cal.

SAN DIEGO, CAL., March 18.—Havrah Hubbard, noted "operalogist," arrived at his Grossmont home yesterday and immediately took up his duties at Balboa Park, as song leader.

"It is my purpose," said Mr. Hubbard, "to make the soldiers want to sing and to give them bright, snappy songs, plenty of military tunes to march with, sentiment songs and some of the standard patriotic songs. These will prove great rest and amusement for the boys when working under trying conditions or on the march."

W. F. R.

Carl Fiqué, pianist, gave a lecture-recital before the Wednesday Afternoon Musical Club of Bridgeport, Conn., March 13.

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SAN FRANCISCO EXAMINER, Dec., 1917:—"And I must not fall in my duty to Oscar Spirescu and the musicians. I envied that choir of wood wind from 'Orfeo,' interpolated, by the way, as an introduction to the second part of 'Iphigenia.' There is no music more beautiful than this is and it was played in a manner that made us feel a personal debt to the players."

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The Evolution of Musical Speech and Its Renaissance Through Debussy

By CARLOS SALZEDO

[From The New France]



Note: The purpose of this article is not to analyze the respective merits of different composers. I desire here simply to trace briefly the evolution of "musical speech" through the various composers who have made use of the human voice in their works, and to show how Debussy's arrival has been preceded on the one hand by an admirable line of German musicians and on the other by those Italian and French composers who have been preoccupied with principles less exclusively musical. It is by no means the purpose of this article to demolish the landmarks of the past, whatever be their nationality, but simply to establish their relation to contemporary French music.—C. S.

AMONG all branches of art, music is undeniably the highest, the most complete means of expression; for it is at once architectural, pictorial and verbal. But, although music itself has progressed tremendously during the past two hundred years as regards structure, rhythm, harmony and color, such is not the case with "musical speech"—the art of setting words to music.

Long did the deeply moving recitatives of Monteverde and Gluck stand as isolated examples in musical evolution. Rameau, Mozart, Beethoven and their contemporaries regarded the human voice as something to be put to *instrumental* use. This habit of considering the voice as a mere "word-producing" instrument led inevitably, in the hands of coarser fibered musicians, to the vulgarity of a Meyerbeer or the sentimentality of a Gounod. Even Schumann's delicate and poetic soul did not quite succeed in carrying musical speech beyond the limits of pure music, but he did manage to free it from the utter musical formalism of his contemporaries. His attitude toward the human voice was far more "human" and infinitely less "instrumental" than that of Schubert or the harshly sentimental Berlioz. (This method of classification applies, of course, only in comparing the musical speech of the masters of the nineteenth century with that of the musicians of to-day.)

Even Wagner's gigantic works evidence no desire on his part to free his musical speech from the rigidity imposed by notes. He framed it with pains-

taking military precision, autocratic and mechanical—magnificently musical, to be sure, and reaching the uttermost heights of pure music, but never passing beyond their confines.

While the *Lied* in Germany was undergoing its normal evolution through the musical genius, sensitiveness, spirituality and emotion of Brahms, Hugo Wolff and Robert Franz, the great school was coming into being, first in Russia and later in France, which, from the beginning of the present century on, was destined to be the chief light of contemporary music. The object of this article being solely to trace the evolution of musical speech, I shall speak here only of those composers who have, whether consciously or unconsciously, contributed to its development.

For instance, the admirable songs of the Scandinavian countries will not be treated, for, however much their freedom of expression, of impressionism and of color have contributed to the evolution of music itself, they have in no wise tended to produce any modification in the *sung word*.

Moussorgsky's Influence

Of all the Russians, Moussorgsky is really the one from whom sprang the modern French composer's realism and truth of expression in the musical treatment of words. Moussorgsky's lack of conventional form was marvelously compensated for by the genuineness of his emotionality and the freedom of his idiom. In France, meanwhile, the school of César Franck (d'Indy, Chausson), Saint-Saëns and their contemporaries (with the exception of Chabrier and Massenet) apparently did not realize the mistakenness of their "musicalized" speech. One man, however, whose genius hovered above vulgarity without ever sinking into it, who went to extremes of *risqué* fooling without losing that peculiar, fastidious moral elegance which characterizes the French spirit—Emanuel Chabrier first among French musicians raised musical speech above the level of the *vocalise* or the *ario*. Massenet, Chabrier and Moussorgsky are the direct inspiration of Debussy's vocal idiom—to which list one should add the

lyric writing of Verdi, the recitatives of Weber and Rossini and, still further back, the Gregorian plain-song.

Those ill-disposed toward contemporary French music, those whose own incompetence and lack of sensitiveness interpret as feeble and decadent all that is really refined, delicate, free in expression and that is still disciplined by an intelligent sense of proportion—such persons, I say, proclaim roundly that



Photo by Mishkin

Carlos Salzedo, Distinguished French Harpist, Who Calls Debussy "the Turning Point" in Modern Musical Evolution

since contemporary French music is an offspring of Rossini, Verdi and Massenet, it can scarcely be very profoundly rooted, nor, consequently, can it possess any lasting value. These reactionary and pessimistic souls are probably unaware of the fact that musical education in France is based entirely upon the study of masters from other countries or from other periods; that the French student's musical acquaintance extends from Monteverde to Purcell to Schönberg, Albeniz and Stravinsky, embracing, *en passant*, the other Italians, Germans and French of the past two centuries. The structural changes and developments in tone-color evident in the works of the majority of modern French composers are the direct result of natural musical evolution.

The Arrival of Debussy

The turning point in modern musical evolution was the arrival of Claude Debussy. Two outstanding features are particularly characteristic of his genius:

First, his harmonic system, which, although slightly recalling that of certain Slavs of the nineteenth century, puts the stamp of his individuality upon even his earliest works. Second, the direct, almost primitive character of his musical diction.

It will be interesting to turn back to the last century in order to seek, not the sources—for they are cosmic—but the associations and methodic evolutions that led to the musical speech of Debussy.

What formerly distinguished an *opéra comique* from a grand opera was neither the scope and quality of the work in question, nor the elaborateness of its *mise en scène*, but the presence or absence of spoken dialogue. "Carmen," for example, whose scope is far more pretentious than that of the majority of operatic works, is played in Paris at the Opéra Comique on account of its spoken scenes. "Hamlet" and "Mignon," by Ambroise Thomas, both require about the same amount of scenic investiture; yet the first is played at the Opéra, while the latter, with its spoken dialogue, is played at the Opéra Comique. The intermingling of spoken with sung dialogue in the same piece is always unbearably discordant. These two means of expression cannot logically be used together. Their rhythms differ fundamentally, and the sonority of one is totally hostile to that of the other.

So strongly did Ernest Guiraud feel

this that he set the spoken dialogue in "Carmen" to music; and when this admirable work is performed with Guiraud's recitatives—composed in Bizet's style—"Carmen" is happily free from the unfortunate breaks in its continuity that were the result of destroying its musical atmosphere with dialogue spoken in the horrible style common to opera singers.

"Manon's" Defects

Spoken dialogue becomes even worse—utterly intolerable, in fact—when it is accompanied by orchestral passages. "Manon" contains unhappy examples of this sort. The meeting between the heroine and *Des Grieux*, for instance, is quite disastrous in effect, even when the incomparable Edmond Clément is one of the protagonists. In the Italian edition of the work the text is set to music based on Massenet's harmonies; and it is undeniable that those who are not too familiar with the original version would greatly prefer the Italian substitute. Moreover, Massenet himself realized the essential falsity of the spoken dialogue form, and makes practically no use of it in his latter works, such as "Grisélidis," "Le Jongleur de Notre Dame" and "Thérèse," replacing the spoken dialogue with a sort of "parlando," which recalls the wonderful recitatives of Rossini. This procedure, unmusical though it may be, is far preferable to "talking through the orchestra."

The production of "Pelléas et Mélisande" in 1902, with the incomparable Jean Perier and Mary Garden, came as a revelation to Paris and provoked a veritable war in the amateur and professional art world. While pessimists and reactionaries quite lost their bearings upon coming into contact with this doubly novel mode of expression, the enthusiastic, progressive spirits of all schools and all countries hailed it as a new manifestation of the essential genius already apparent in Debussy's previous works.

Every one of his songs for voice and piano is a masterpiece of deep feeling, of emotion, musicianship, sensitiveness, color and strikingly individual atmosphere. The "Proses Lyriques," the "Chansons de Bilitis" (poems by Pierre Louys), the "Fêtes Galantes" and the "Ariettes Oubliées" (to poems by Verlaine); the musical settings to five poems by Baudelaire and to miscellaneous poems by Bourget and Tristan l'Hermite; the three songs (for four-part chorus) of Charles d'Orléans, and, above all, the three Ballades of François Villon—all these are expressions of the profoundest beauty.

Beyond Regulation Melody

What differentiates Debussy's songs from those of all other periods and all other countries is the essential character of his musical diction. It goes far beyond the confines of regulation vocal melody. It is to the voice that Scriabine's last "Poèmes" are to the piano.

To reiterate: Debussy's work is notable for two principal characteristics: his method of construction through color—like Cézanne's work in painting—and his diction. The former is the offspring of his profound musical erudition; the latter is actuated by the clear perception of essential Truth with which he seems peculiarly invested. This insight is apparent in the ease and beauty of his style, the delicate balance of his pianistic or orchestral coloring, and in the human inflections of his singing speech. Debussy, alone, progresses consistently in accordance with these two principles noted above, which in his case are so marvelously blended and assimilated that they burn, as it were, as one bright beacon.

Although Debussy has attained perhaps the most essentially "true" expression of words through music, he is not the only seeker after the liberation of musical diction from its formal musical bonds. Such liberation is purely a matter of development and evolution, and is open to all to try. The reason why Gustav Mahler, Richard Strauss, Max Reger, Eric Wolff and other German musicians have not attained this freedom of expression is probably either because they

[Continued on page 30]

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The Evolution of Musical Speech and Its Renaissance Through Debussy

[Continued from page 29]

have not felt the need of such a reform or because their choice of poets has not permitted them to attempt it. Their admirable *lieder*, nevertheless, occupy a position of the highest importance in modern musical evolution.

Some Examples

I should like briefly to list the composers whose works have given the highest and most complete expression to contemporary French lyric poetry. They are:

Gabriel Fauré, in his opera "Pénélope," his three collections of songs, "La Bonne Chanson" (poems by Paul Verlaine).

Henri Duparc, whose "Treize Mélodies" are universally admired masterpieces.

Claude Debussy, whose vocal works have already been mentioned.

Paul Dukas, in his opera, "Ariane et Barbe Bleue." This opera, "Pelléas et Mélisande" and Ravel's "L'Heure Espagnole" are three of the most interesting examples of contemporary opera. "Pelléas et Mélisande" and "Ariane et Barbe Bleue" have already been played with great success in all progressive localities, and it is to be hoped that "L'Heure Espagnole" will enjoy the same destiny.

Ravel's other works are "L'Histoire Naturelle" (words by Jules Renard), "Schéhérazade" (three wonderful poems by Tristan Klingsor set for voice and grand orchestra), musical settings of detached poems by Verlaine, Mallarmé and Henri de Regnier, and the five "Chansons Grecques."

George Hue's principal works are "Goûts d'orient," "Jeunes chansons sur des vieux airs," "Chanson du valet de cœur."

Florent Schmitt wrote several symphonic poems for voice and orchestra and for voice and piano. Also a "Chant de Guerre" for tenor solo, instrumental chorus and orchestra (composed and per-

formed at the French front in 1915). Raoul Laparra has written numberless songs in addition to his operas, "La Habañera" and "La Iota."

Georges Enesco, although a Roumanian by birth, is completely French, both in tendencies and schooling. His settings of seven songs by Clément Marot are notable.

Although he died in 1894, Emmanuel Chabrier belonged to a group of modern musicians, and is their most striking precursor. To cite only his works for the voice, his operas "Gwendoline" and "Briséis," his songs about "pigs," "turkeys," "ducks," "nightingales," and the like, are the pure essence of French musicianship, elegance, charm and "esprit," of irony and finesse, clothed in the most striking colors.

Among the contemporary poets whose works have been chosen by these composers to set, the principal are: Theo-

phile Gautier, Armande Silvestre, Sully Prudhomme, Leconte de Lisle, Villiers de l'Isle Adam, Samain, Mallarmé, Jean Lahor, Haraucourt, Catulle Mendès, Tristan l'Hermite, Charles van Lerberghe, Tristan Klingsor, Pierre Louys, Jules Renard, Paul Claudel, Saint Georges de Bouhélier and, above all, Verlaine and Baudelaire.

Contrary to the general belief held in Europe, there are few American singers who do not know and appreciate French songs, and who do not consider them a valuable addition to their répertories. It is moving to see the ardor with which these singers study the rhythms and intonations of our beautiful French language in order better to be able to give expression to our art. French songs are eagerly sought by all singers, regardless of their nationality, who are anxious to construct fine, well-balanced programs.

WITH INDIANAPOLIS MUSICIANS

Local Artists and Students Presented in Varied Programs

INDIANAPOLIS, IND., March 13.—The auditorium of the public library was filled on Tuesday evening, March 12, when Glenn Friermood presented the following pupils in a program of songs: Florence Parkin, Gracey McNeely, Mary Hooton, Paul Raymond, Mrs. E. C. Johnson, Mrs. A. S. Kinnaird and Le Roy Lewis. Mr. Friermood acted as accompanist.

A program devoted to the classics was given by the Ladies' Matinée Musicale on Wednesday afternoon, March 13, at Hollenbeck Hall. Those giving the program were Clara Jennings, Grace Stutesman, Ida Belle Stutesman, Mr. G. B. Jackson, Mrs. A. Cale and Mrs. F. T. Edenharter.

The March concert of the Adolph Schellschmidt Community Series was given on Wednesday afternoon, March 13, at All Souls' Unitarian Church and was, as usual, well attended. Mrs. Arnold Spencer, Tull Brown, Mrs. S. L. Kiser, Bertha and Adolph Schellschmidt contributed to the program. P. S.

LOUISVILLE HAILS GODOWSKY

Falk Concert Company Earns Esteem—Quintet Club Closes Its Year

LOUISVILLE, KY., March 11.—Leopold Godowsky was the second Sunday night attraction brought to Macauley's Theater for the benefit of the army camp by Mrs. Ono B. Talbot of Indianapolis. The attendance was better than it has been at previous army concerts, and the enthusiasm was at all times abundant.

Such sanity, such a lack of sensationalism and such freedom from mannerisms are not often seen in a master pianist.

Two recitals by the Falk Concert Company, including Jules Falk, violinist; Gertrude Arnold, contralto, and Malvina Ehrlich, pianist, were given at the auditorium of the Tyler Hotel on Friday and Saturday evenings, for the benefit of the Business Woman's Club. The concerts were well attended and were highly pleasing to the audiences. Mr. Falk, who has been heard here upon several occasions before, has become an artist to be considered seriously and his associates measured up to his high standard.

The last concert of their season was given by the Louisville Quintet Club on Friday evening at the Y. M. H. A. Auditorium. The ensemble was greeted by the usual sold-out house and the enthusiasm was, as usual, unbonded. The season has been the most successful in the history of this splendid organization. Both the soloists, Charles Letzler, and Mrs. J. F. Whitney, accompanist, were enthusiastically proclaimed.

At the Bethlehem Evangelical Church, on Tuesday evening, a concert was given by the choir of the church and Max Boehme, director of the 333d Regimental Band at Camp Zachary Taylor, who is also director of this choir. A large and well pleased audience attended.

The Haydn Male Chorus of New Albany gave an informal concert for soldiers at the Y. M. C. A. hut, Camp Zachary Taylor, Friday, under the direction of Anton Embs. The soloists were Dr. Noble Mitchell, tenor; Frederick Wootton, baritone, and James Armstrong, bass. The club of thirty members sang songs by Bullard, Nevin, Grieg, Coleridge-Taylor, Parker and others. Otto Everbach is the club pianist. H. P.

Boston Applauds Pianistic Skill of Alice McDowell

BOSTON, MASS., March 7.—Alice McDowell, pianist, gave a recital in Jordan Hall last Wednesday evening, when she presented a program which consisted of the G Minor Sonata by Schumann and pieces by Mozart, Chopin, Rachmaninoff, Albeniz, Granados and MacDowell. Her entire performance was a praiseworthy one. She ably met the demands of the Schumann Sonata, in the second movement of which she maintained a clear singing tone of a fine quality. The Rachmaninoff Prelude was played with delightful charm and piquancy, and in the Chopin music she was wholly cognizant of its poetical form and meaning. W. H. L.

VANCOUVER, B. C.—The Men's Musical Club recently gave an interesting concert at St. Andrew's Church under the direction of Frank Wrigley. Theo Karle was soloist, offering an aria from "Giocconda," one by Handel and a group of songs.

Josef Hofmann gave two recitals on March 14, under the auspices of Smith College of Northampton, Mass., before large audiences.

MUSIC IN ST. AUGUSTINE

Gatty Sellars and Morley Harvey Give Organ Recitals—Belgian Trio Heard

ST. AUGUSTINE, FLA., March 11.—In the last fortnight there have been several recitals and concerts by noted artists. Gatty Sellars, the English organist and composer, gave two recitals at Trinity Church on the new Smith Memorial Organ. The church was packed at both recitals and quite a considerable amount was realized for Armenian relief.

Under the auspices of the St. Cecilia Club, the Royal Belgian Trio, consisting of Daisy Jean, cellist, harpist and soprano; Jan Collignon, bass-baritone, and Gabrielle Radoux, pianist, gave a successful concert for the Belgian Babies' Fund at the Jefferson Theater on the evening of Feb. 28.

T. Morley Harvey, organist at Memorial Presbyterian Church, is giving a series of recitals on Thursday evenings. The recitals are always well attended. Hosmer's Boston Orchestra at the Ponce de Leon and Alcazar hotels draw large audiences at their daily concerts. J. H. Y.

J. L. SCHENDEL IN RECITAL

Brilliant Young Pianist Achieves Success with His Art

J. L. Schendel, who has a studio at West 107th Street and Central Park, New York, is rapidly coming to the front as one of the foremost young pianists of this city. Mr. Schendel was heard recently in a concert in the Bronx, when he played Brahms's Capriccio, Op. 76; "Rigoletto" Fantasy, by Verdi-Liszt, and Intermezzo, of his own composition. His hearers were delighted with the rendition of these selections and Mr. Schendel was heartily applauded for the individual quality and brilliancy of his tone and technical equipment. His mastery of the pianoforte has won the highest praise of many musical critics, and his wealth of inspiration, musical interpretation and originality of style have been most highly commended.

For several months Mr. Schendel has been recording pianoforte pieces in the Victor Recording Laboratories.

Galli-Curci and Ganz Heard in Bridgeport, Conn.

BRIDGEPORT, CONN., March 15.—Mme. Galli-Curci appeared in recital last night with Rudolph Ganz, pianist, achieving a great success. She was heard in operatic arias with flute obbligato by Manuel Berenguer, and in groups of songs. Homer Samuels was her accompanist. Mr. Ganz played Schumann's Symphonic Etudes and numbers by Granados and Liszt and one of his own compositions. W. E. C.

The Choral Art Club of Brooklyn, Alfred Y. Cornell, conductor, will give an interesting program at its Easter concert, including a number of compositions by early Italian composers and modern masters. Gaston M. Dethier, pianist, and Edouard Dethier, violinist, will be the soloists.

NEW YORK and BOSTON Unite in Praise of FORREST LAMONT Leading Tenor Chicago Opera Ass'n as RHADAMES in AIDA

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The Evening Post:

"A word of praise is due the tenor, Lamont, who sang even the trying 'Celeste Aida' well."

The Globe:

"Forrest Lamont sang Rhadames with fervor and in true Italian style. His voice has substance and brilliancy."

The Evening Mail:

"Mr. Lamont also added greatly to his reputation last evening with a generally well sung Rhadames."

The Staats Zeitung:

"In Forrest Lamont, a young tenor with a fine voice, Madame Raisa found an excellent support. Mr. Lamont possesses a rich, full and melodic voice, which thrilled his listeners throughout the evening."

The Tribune:

"The Rhadames was Forrest Lamont, whose excellent natural voice was again in evidence."

BOSTON

Boston Herald (by Philip Hale):

"Mr. Lamont, who is a young singer, sang the part of Rhadames pleasingly and was at times even stirring."

Boston Post (by Olin Downes):

"His voice is of a manly and beautiful quality."

Boston Record (by J. V. Clark):

"Mr. Lamont, an artist of great promise, has youth in his voice; it is a ringing fresh tenor."

Boston Daily Advertiser (by Louis C. Elson): "We welcomed Forrest Lamont in this song, 'Celeste Aida,' which he gave with excellent intensity."

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Coming from Los Angeles to New York last fall, Archibald Sessions, the organist, pianist and coach, has made rapid strides in musical circles of New York.

Formerly occupying the important posts of organist of the American Church in Paris and later at Christ Church, Los Angeles, Cal., Mr. Sessions has been equally successful as an accompanist, having accompanied such noted artists as Mme. Melba on her Western tour in 1917, May Peterson at the Metropolitan Opera House, and Max Frolich, 'cellist. Subsequent appearances included those with Carroll McComas, of the "Lady, Lady" company, at Camp Upton, and two interesting organ recitals at the Little Church Around the Corner on March 6 and 7. High praise was accorded him for his excellent presentation of the Dubois cantata "The Seven Last Words of Christ" at St. John's Church on Feb. 24.

Aside from his many activities, Mr. Sessions enjoys an enviable reputation as a concert coach for singers, setting aside several days each week for this work at his studios in Carnegie Hall.

Feature American Composers in Brookline, Mass.

BROOKLINE, MASS., March 13.—The subject of the meeting of the Brookline Morning Musical Club held this morning, with Mrs. Wason as hostess, was "American Music." In presenting its merits and its place in the world of music, B. M. Davison, president of the Boston Music Publishers' Association, gave an interesting and enlightening address. As was to be expected, the musical part of the program was devoted wholly to the works of American composers. A trio, consisting of Hazel Clark, violinist; Marion Moorehouse, 'cellist, and Marion Hyde, pianist, played the Cadman Trio;

Raymond Simonds, tenor soloist of the Old South Church, Boston, accompanied at the piano by his wife, Mrs. Lucy Chase Simonds, sang songs by Clough-Leigher, Chadwick, Schneider, James Dunn and Burleigh. With the composer at the piano, Bertha Barnes, contralto, sang a group of songs by Mabel W. Daniels, and Miss Clark, in violin solos, presented numbers by Cadman, MacDowell and Albert Spalding. W. H. L.

HUGE ST. LOUIS AUDIENCE GREETES SCHUMANN-HEINK

Contralto in Excellent Voice and Gives Admirable Program—Mischa Levitzki Welcomed

ST. LOUIS, Mo., March 16.—Not since the days of the old Music Hall has there been necessity for putting chairs on the stage to accommodate the overflow, but this happened last night at the Odeon when Mme. Schumann-Heink gave a recital. Every bit of space in the big auditorium (standees are not allowed on account of the fire laws) was taken and about 200 were massed on the stage, where a goodly sprinkling of khaki was seen.

The diva was never better in voice and seemed inspired by the great crowd. Her program was extremely varied and contained two arias, "Ah, Mon Fils" from Meyerbeer's "Le Prophète" and a recitative and aria from Handel's "Rinaldo," Weatherly's pathetic "Danny Boy," which she explained was one of the soldiers' favorites, MacDowell's "Thy Beaming Eyes," "Dawn in the Desert" by Gertrude Ross, two "Lullabys" and Salter's "Cry of Rachel." This intensely dramatic bit of song was given its fullest meaning. Oley Speaks's "When the Boys Come Home" and the "Star-Spangled Banner" brought the concert to a close. Of course, she had to repeat several numbers and she graciously sang several of these to her audience on the stage. Her accompaniments were superbly done by Edith Evans, who also gave a solo group, comprising Liszt's "Liebestraum," "Water Lily" by MacDowell, and "March Grotesque" by Sinding. The concert was under Elizabeth Cueny's capable management.

The Symphony concert yesterday afternoon was made particularly auspicious by the appearance of Mischa Levitzki, the pianist, who gave such a fine performance of the Saint-Saëns Concerto in G Minor that the audience went wild in its enthusiasm and in an attempt to break the "no-encore" rule. It held, however, and the young man did not play any additional number. As usual, Mr. Zach gave the soloist faultless support. For the orchestra's part, Kroeger's overture "Thanatopsis" was again heard and it endeared itself further to symphony patrons. A symphonic poem by Balakareff, "En Bohème," was very characteristic and made a deep impression. Beethoven's Fifth Symphony served as the big number on the program and was given a powerful interpretation by Zach and his men.

There will be no more ticket selling for concerts by the department stores, as has been the custom for a number of years. Each store had its own department, but as the Associated Retailers' Association has voted against it, the Kieselhorst Piano Company has opened an office with William Rose in charge. It opened March 1. H. W. C.

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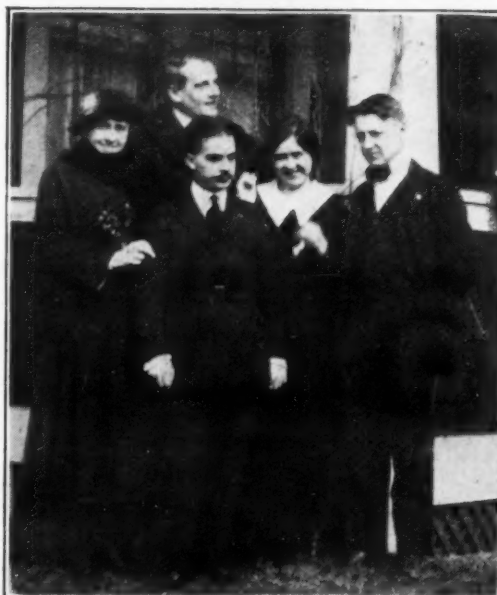
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Visiting Cecil Burleigh at His Home in Missoula, Mont. Left to Right: Florence Austin, Violinist; Wilmot Goodwin, Baritone; Lee Cronican, Pianist; Mrs. Cecil Burleigh; Cecil Burleigh, Composer and Violinist

While on tour last month, the concert party which includes Florence Austin, violinist; Wilmot Goodwin, baritone, and Lee Cronican, pianist, visited Cecil Burleigh at Missoula, Mont. After their concert there Mr. and Mrs. Burleigh gave a supper in honor of the visiting artists and again the next day entertained them at dinner. It will be remembered that Miss Austin was one of the first concert violinists to perform Mr. Burleigh's music and he has since dedicated several of his compositions to her.

In a letter to MUSICAL AMERICA Miss Austin writes: "No wonder Cecil Burleigh writes such wonderful music, with such sublime scenery all about him. A perfect treasure spot! They have a most charming and artistic home, nestled right down at the foot of those glorious Rocky Mountains. After much persuasion Mr.

Burleigh finally showed us several of his recent compositions, and among them were a number which we expect to use on our future programs."

Faculty Members and Students of Chicago Musical College in Many Concerts

CHICAGO, March 20.—Gustaf Holmquist of the Chicago Musical College faculty gave a rehearsal before the Rogers Park Woman's Club, March 2. Burton Thatcher appeared very successfully in a recital given at Green Bay, Wis., on Feb. 26. Vivian Radcliffe and Mae Pfeiffer appeared at a concert given at the Three Arts Club, March 3.



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NOTES OF THE CHICAGO STUDIOS

TWO programs were given by the Chicago Artists' Association on the afternoon of March 19 at the Fine Arts Recital Hall. The junior program was presented by Carolyn Schuyler, Jean Gillespie, Madeline Chadwick, Charmian Britson, Ethel Miller, Ethel Pendergast and Ethel Cobb. It was followed by another concert in which Eva Jones Frick, Ruby G. Babler, Edna Swanson Ver Haar, Edna Gunnar Peterson, Lyell Barber, John B. Miller, James G. MacDermid and Wally Heymar appeared.

The Chicago Musical College Saturday morning concert was given March 16 by pupils of the piano, vocal and violin departments. Among those appearing were Margaret Moon, Dr. E. S. Urbanowicz, William Beller, Gladys Banfield, Grace Starr, Emily Cipriani, Gladys Welge, Estelle Allen and Margaret Wilson.

The one-act play, "A Happy Day," presented recently by the School of Expression of the Chicago Musical College, was repeated on March 13 and 14 for the benefit of the Red Cross.

Irene Zinter, Merceita Gonoar, Norma Lehnhardt, Theresa Cohen, Lowell Derrick, Edith Corinne Eberhart, Anna Mistrofsky, Catherine Green, Julianna Wild, Ruth Sax, Beryl Traub and Zitta Allen, all piano pupils of C. Gordon Wedertz, appeared in the recital hall of the Chicago Musical College on March 11.

A revival for the benefit of the Y. M. C. A. trench fund was given at Lyon & Healy Hall on Feb. 28 by Pauline Sachs, a pupil of Lois Adler. She created a favorable impression by her performance of works by d'Albert, Schubert-Liszt, Chopin, Grieg and Rubinstein. Appearing with her on the program were Mae Barland, reader, and Marie Buchman, soprano. Myrtle Paley, another artist-pupil of Miss Adler's, played the Miller Concerto in F Sharp Minor at the Hebrew Institute on Feb. 24, the orchestra being under the direction of Alexander Zukowsky.

The weekly studio recital at the Knupper Studios was given by the piano class of Walter Knupper on Feb. 26. Agnes Blafka, Sophia Grosbernd, Rosa Schmidt, Dorothy Eichenlaub, Ellen Corich,

Pauline Czechowicz, Lydia Engel and Mildred Schooler appeared.

The third division of Howard Wells's class in public performance gave the program at the residence-studio of Mr. Wells, 4958 Blackstone Avenue, on the evening of Feb. 27. Works by Beethoven, Chopin, Grieg, Glazounoff, Leschetizky and Rubinstein were played by Ralph Tillema, Hugh Porter, Esther Becklinger, Mrs. W. H. Summers, Agnes Rorbeck-Thompson, Lois Edith Taylor, Katherine Perry, Helena Proudfoot and Mabel Lyons. The first division will give the next program on March 22.

E. C. M.

MELBA AND MAUD POWELL WIN PORTLAND'S PRAISE

Large Audiences Greet Australian Diva and American Violinist—Local Artists Heard

PORTLAND, ORE., March 10.—An audience which filled the Heilig Theater and overflowed onto the large stage heard Mme. Melba on Thursday evening, March 7. Melba again charmed her audience with a wonderful interpretation of Tosti's "Goodbye." Other favorite numbers were the "Jewel Song" from "Faust," "The Swan" by Grieg and Arditi's "Se Saran Rose." The assisting artists were Stella Power, soprano, a pupil of Melba; Francis de Bourguignon, pianist, and Frank St. Leger, accompanist. The artists were recalled many times. Miss Power's number, "Una voce poco fa," won great applause.

Maud Powell completely captivated the hearts of the many people who flocked to hear her at her return concert at the Heilig last night. Her program was a pleasing one. The first rendition of the difficult Strauss Sonata in E Flat was a notable achievement and the shorter numbers were played with great charm. The artist gave a number of extras. Arthur Loesser, pianist, proved a splendid accompanist, as well as an excellent soloist.

A series of organ recitals were given at the Auditorium last week by Edwin Arthur Kraft, from Cleveland, Ohio. Assisting on the programs were Mrs. Leslie M. Scott, soprano; Genevieve Gil-

bert, mezzo-soprano, and the Ad Club Quartet. The concerts were all well attended.

The recent musicale by the MacDowell Club drew a big audience and was up to the excellent standards maintained by this organization. Those giving the program were Julia Christine Brackel, violinist; Fritz de Bruin, baritone, and Helen Caples, pianist.

A. B.

GODOWSKY STIRS CAPACITY AUDIENCE IN WINNIPEG

Sullivan's "Golden Legend" Sung—Other Concerts by Local Artists Are Well Attended

WINNIPEG, CAN., March 12.—The principal event of the past month was Leopold Godowsky's recital, given recently in St. Stephen's Church, before an audience of 1300, many hundreds more being unable to secure admission. The great pianist played a comprehensive program, including Chopin's B Flat Minor Sonata, Liszt's "Campanella," the Schubert-Tausig "Marche Militaire" and Ravel's "Jeux d'Eau." It was an exhibition of the finest piano playing heard here in many years and was an inspiration not only to piano students, but to all musicians.

The concert given in the same hall by the Men's Musical Club, in aid of the Red Cross, was a great success in

every way. The outstanding features were the choruses, ably sung by the male chorus, conductor, George Price; piano solos by Cyril Hogg and a group of songs by Watkin Mills, veteran English basso.

The Handel Choir, under the direction of Watkin Mills, gave Sullivan's "Golden Legend" in the Broadway Church, Feb. 26. The soloists were Beatrice Overton, soprano; Mrs. E. M. Counsell, contralto; Norman Douglas, tenor, and Watkin Mills, bass. Ernest Vinen and Elsie Cantell were at the organ and piano respectively.

One of the most enjoyable recitals of the season was given by Mrs. E. M. Counsell, contralto, in Augustine Church, March 7, in aid of the Red Cross fund. Mrs. Counsell, who has been studying in New York, was in splendid voice and sang very artistically.

The Women's Musical Club program on March 11 featured Freda Simonson, the Winnipeg pianist. This young artist has made great progress lately and her playing on this occasion was a revelation to many who had not heard her recently.

F. M. G.

Leo Ornstein Finishes His Season

Leo Ornstein left New York Sunday on his last tour for the present season. Mr. Ornstein on Monday played a recital for the Woman's Club of Sewickley Valley. The brief tour will be concluded by a joint recital with Vera Barstow, the violinist, at Duluth, Minn., on March 31.

"A Lyric Soprano Voice of Lovely Quality"

LILLIAN HEYWARD WINS AUDIENCES IN THE SOUTH



Richmond, Va., Times Dispatch; Feb. 26, 1918:

"The outstanding features of Miss Heyward's work are that she has a lyric soprano voice of lovely quality, and that she knows how to interpret songs. Her voice is fresh and youthful and lends itself simply and sincerely to each demand the singer makes upon it. Especially worthy of mention is the beauty of her sustained legato and her breath control, the one impossible without the other."

Richmond, Va., News Leader; Feb. 26, 1918:

"Miss Heyward's program was varied and charming, and her soprano voice was beautiful and appealing in all she sang. The selections showed the splendid range of the artist's voice, and she was warmly received by music lovers of Richmond."

Parkersburg, Va., News; March 3, 1918:

"Miss Heyward brings to her aid much vivacity and spirit, a pleasing stage presence, a charming manner, and, what is the greatest essential of all, a beautiful and well trained voice."

Parkersburg, Va., News; Feb. 28, 1918:

"Miss Heyward is the possessor of a voice of lyric quality, of wide range and admirable flexibility—pure in intonation and under complete control."

Parkersburg, Va., Sentinel, Feb. 28, 1918:

"Miss Heyward came up to the high expectations of her audience, and is a charming singer with a beautiful voice. Clear and sweet in tone, it is also well rounded and with no approach to the shrillness which so often mars the work of the soprano."

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CONTRALTO WINS MANY ADMIRERS

For the first time in Scranton a recital was given last night in the Philharmonic course by a great contralto voice along with that great contralto of instruments, a violoncello. Just why this arrangement was made is not apparent, but that it was successful may be understood from the fact that everybody wanted to hear it all over again.

Perhaps had beautiful Emma Roberts been less dramatic, less dominant in her amazing power and flexibility of voice, the combination might not have been so satisfying, but the contrast between her blooming quality of tone and the poetic charm of Max Gegna's playing afforded a piquant fascination.

In phrasing and technic her work is superb.—Scranton Tribune-Republic.

Music lovers were given a great treat last night when Emma Roberts, the young contralto, who has achieved fame for the beauty of her voice, and Max Gegna, a Russian 'cellist, gave the fifth concert of the Philharmonic course. Miss Roberts has an attractive stage presence, which, combined with a voice of superb beauty and power, made her offerings a continued delight. The evening will be remembered gratefully by the large audience as furnishing one of the best concerts of the season.—Scranton Times.

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Willem Willeke is a rare artist.—Detroit Free Press.

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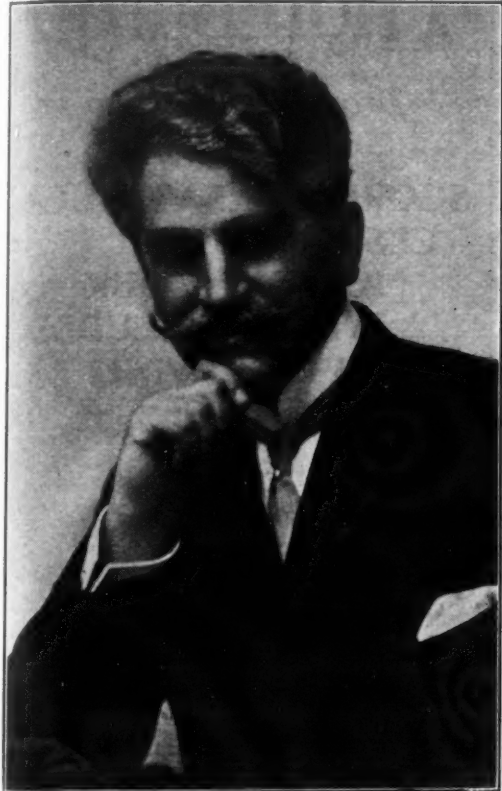
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WAR THRIFT CONCERT ATTRACTS THOUSANDS

Famous Artists Join in Program
in Metropolitan to Aid Govern-
ment's Campaign

A monster concert, arranged by the committee of the War Thrift Movement, was given by distinguished artists in the Metropolitan Opera House on Tuesday evening, March 21. The organizers who had prepared the concert were Capt. Charles H. B. Dillingham of the Aviation Corps, Mark A. Luescher, David Belasco, William A. Brady, Cleofonte Campanini, Giulio Gatti-Casazza, George M. Cohan, Robert A. Franks, Daniel



Nahan Franko, Who Conducted the War Thrift Concert at the Metropolitan

Frohman, Samuel H. Harris, Florenz Ziegfeld, Jr.; Theodore Bauer, Edward Ziegler, Edward L. Bernays, Paul Meyer, R. H. Burnside and J. I. Bernat.

The fact that \$7,000 was netted is sufficient proof of the success of the concert. As conductor of this monster musical event, the American, Nahan Franko, had been chosen. On *revient toujours a ces premières amours* would really seem applicable here. For with the many conductors in the country, one had felt it incumbent to revert to this native leader and bring him back to the site of his former prominent activities, the Metropolitan Opera House. Thus it was the versatile Nahan Franko, who, as the omnipresent *deus ex machina*, lent the proper atmosphere to the occasion, be it as a conductor of Elgar's "Pomp and Circumstance" as a prelude to the evening's program, be it as urging, leading orchestral accompanist, or as conductor and violinist simultaneously.

Louise Homer, resplendent in radiant red, appeared as a Goddess of Victory incarnate, to sing the "Star-Spangled Banner" and the "Battle Hymn of the Republic" and to inspire the audience to do likewise. Riccardo Stracciari then brought down the house with his exquisitely artistic singing of the "Largo al Factotum" from the "Barbiere" and the "Pagliacci" Prologue. Then followed Helen Stanley, who sang "Depuis le Jour" from "Louise" gracefully and conceded an encore.

Mme. Frances Alda then sang the "Manon Lescaut" aria with all the dash and expressiveness of the experienced stage artist, and made an additional impression with her encore, "The Little Gray Home in the West." The Japan-

ese soprano, Tamaki Miura, with her unique presentation of the "Bel di Vedremo" aria from "Madama Butterfly," furnished the exotic Allied note for the occasion. She was warmly applauded.

And then Mabel Garrison, with all her inherent charm of personality and song, roused the audience to demonstrations of delight with the brilliantly executed "Mignon" Polonaise, but not quite to the same extent as when she sang "Dixie," sung as it should be sung, and as only a Southern woman can.

After the intermission Lucien Mura-tore appeared on the stage in the costume of a French officer of the Revolution flanked by the American flag and tricolor on either side and borne by an American and a French soldier. Again and again was the tenor recalled for his singing of the "Marseillaise." Percy Grainger, the Australian pianist, appeared in the uniform of the Fifteenth Coast Artillery Band and, assisted by Conductor Rocca Resta with the band of that unit, proved a welcome asset with the playing of his unique "Colonial Song" and "The Gumsuckers' March." After Grace Hoffman had thrilled the house with the effectively sung "Traviata" aria and quite as much with her encore, "Comin' Through the Rye," Sascha Jacobson played the Meditation from "Thais" and "Caprice Espagnol" of Ketten-Loeffler.

In the middle of the program Chap-lain Nehemiah Boynton from Fort Ham-ilton introduced Augustus Thomas, who made a stirring appeal in the cause of the War Thrift Fund. O. P. J.

ETHEL LEGINSKA PLAYS TO AID WAR RELIEF

Pianist Reaches Great Height in Her
Recital in Carnegie Hall, Given
for Y. M. C. A.

Ethel Leginska, Pianist; Recital, Car-negie Hall, Evening March 11. The Pro-gram:

Sonata in D, Paradies; Pastorale and Capriccio, Scarlatti; Sonata in B Minor, Liszt; "Angelus" (First Time), Godow-sky; "Islamey," Balakireff; Polonaise, Op. 40, No. 1, Chopin; Berceuse, Chopin; "Mazeppa," Liszt.

If Mme. Leginska's program had been as well arranged as it was well played, this would have been a recital of extraordinary excellence. As it was, she reached a climax in the Liszt sonata, and after that failed to interest emotionally, although her technique was always a thing to marvel at.

The Paradies sonata is a trifling bit, hardly more than a *toccata* for the rest of the program, but with the Scarlatti Pastorale. Mme. Leginska began her ascent. This charming number is usually ruined by those who should know better, in being played at lightning speed. Mme. Leginska took it at a delightful lilting tempo proper for a clavichord piece and also for a pastorale. The Capriccio was also well played.

In the Liszt sonata, however, the pian-ist rose to a great height and did a piece of work so satisfying that one regretted that the program did not end there. Perhaps the *Fortissimo* chord passages, especially in the restatement of the first theme, were noisy, but the melodic bits and the intricate development of the themes were played with a beauty of tone and a clarity which left nothing to be desired.

Of the rest of the program it is difficult to speak. The Godowsky number is not especially interesting, and the Bala-kireff is a *pièce de virtuosité* exhibiting digital dexterity and nothing else. It was played at an unbelievable tempo and was a masterpiece of that sort of thing. The same may be said of Liszt's "Ma-zeppa." The Chopin numbers were also well given, the Berceuse particularly so.

The recital was for the benefit of the Y. M. C. A. war work and it is probable from the size of the audience that a large sum was realized. J. A. H.



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ORLANDO MUSIC FESTIVAL TO BE A PERMANENT ONE

Unqualified Success of Venture Leads
to Decision—Prominent Artists
Appear

ORLANDO, FLA., March 12.—The Or-lando Music Festival, which recently came to a close, was a success from every point of view and reflects credit upon Walter Drennen, the director; upon the citizens who made possible the under-taking by providing the necessary finan-cial backing, and, not least, upon the native singers, whose work in the chorus added materially to the perform-ances at which they appeared.

The opening concert was given by Mme. Marie Rappold, soprano, and Henri Scott, bass, both of the Metropolitan Opera Company, and L. T. Gruenberg, pianist. The second evening brought forward Rossini's "Stabat Mater," with Marie Rappold, Reed Miller and Henri Scott as the soloists, and a chorus of 260 mixed voices. L. T. Gruenberg was at the piano. The work was splendidly sung and the "Inflammatus" made such an effect that it had to be repeated.

In the afternoon of the third day, Mischa Elman, violinist, gave a recital before a crowded house. He achieved his usual triumph. In the evening Messrs. Miller, Scott and Gruenberg ap-peared. Jean Cooper, contralto, who was to have sung at this concert was unable to do so on account of an indis-position.

The fifth and last concert was Haydn's "Creation," in which the soloists and chorus again won laurels. Mme. Rap-pold sang her two solos, "With Verdure Clad" and "On Mighty Pens" with splen-did artistry.

At a meeting held on March 10 it was decided to make the chorus a permanent one, with Mr. Drennen as director.

David and Clara Mannes in South

SPARTANBURG, S. C., March 18.—Not in many months have Spartanburg music-lovers had the pleasure of enjoy-ing a more artistic concert than the piano and violin recital given recently in Converse College by David and Clara

Mannes, exponents of chamber music. The audience was most appreciative, in fact so much so that they remained seated at the conclusion of the program, de-manding an encore. One of the most popular numbers was "The Virginia So-nata" by the Richmond pianist, John Powell, which concluded the program.

Form Civic Chorus in Washington

WASHINGTON, D. C., March 14.—At a mammoth song festival, with a chorus 2500 strong, Homer Rodeheaver, choir director of the Billy Sunday campaign, presented to the Capital City a com-munity chorus which will form a part of local musical activities, with Percy S. Foster of this city as leader. Under Mr. Rodeheaver's direction those com-posing this chorus have been inspired for the past eight weeks with the joy of singing and the ennobling influence of song, and they have expressed them-selves as ready to make permanent the singing organization which he is leaving. W. H.

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GALLI-CURCI WINS TRIUMPH IN DETROIT

Record Audience Cheers Diva—
Emma Roberts, John Powell
and Others Heard

DETROIT, MICH., March 14.—The recital given by Mme. Galli-Curci at the Armory on the evening of March 6 brought together one of the largest audiences which that auditorium has ever held. As many chairs as could be accommodated were placed upon the stage, while throngs occupied all available standing room.

Mme. Galli-Curci's program was a distinct departure from the usual one offered by coloratura sopranos and, for that reason, proved a most refreshing one. It was designed to display her middle register as well as her upper tones and her expert handling of legato passages, as well as her marvelous trills and runs. The opening numbers were a "Pastorale" by Veracini and "The Pretty Creature," by Storace, both sung with grace and ease. Following these came a Rossini aria, "Una voce poco fa," and Benedict's "La Capinera" (with flute obbligato), the Rossini number, with its lavish pyrotechnical display, creating the first real furore of the evening.

The next group consisted of a Saint-Saëns "Pastorale," a song by Mana Zucca, Fauré's "Le Papillon," Hahn's "Si mes vers," delivered with a delicately sustained tone, and "La Ballata," by Sibella. Three attractive Weckerlin arrangements of eighteenth century Bergerettes and the "Mad

Scene" from "Hamlet," together with innumerable encores, completed Mme. Galli-Curci's offerings. She rose to superb heights in the Thomas aria and won for herself a thunderous ovation. Manuel Berenguer contributed three flute solos and Homer Samuels acted as accompanist.

Under the auspices of the Russian Music and Dramatic Society, Emma Roberts, contralto; John Powell, pianist, and Boris Gudnov gave a recital at Arcadia on the evening of March 7.

Mr. Powell delighted his audience with his interpretation of twelve Schumann Etudes. Later he played a Chopin Nocturne and a Scherzo and two of his own compositions, a "Poème Erotique" and a "Pioneer Dance."

Miss Roberts's well-handled voice was displayed to advantage in two Rachmaninoff songs, "Carnaval," by Fourdrain, and "Mon coeur s'ouvre à ta voix" from "Samson and Delilah."

Mr. Gudnov, a dramatic tenor, contributed a Donizetti number and two by Tchaikovsky, aria of *Lensky* from "Eugen Onegin," and "The Night." Charles Frederick Morse was accompanist.

M. McD.

Case and Werrenrath Sing in Milwaukee With Success

MILWAUKEE, WIS., March 13.—Anna Case and Reinald Werrenrath gave a joint recital in the Pabst Theater, which was notable for the reception of both artists. Mr. Werrenrath was recalled again and again with a determination which signified that he is a genuine favorite. His Prologue from "Pagli-

acci," his "Danny Deever" and other songs of that order were characterized by a dramatic earnestness which at once established him as a singer of strength. Miss Case's singing of "The Battle Hymn of the Republic" brought a strong response from the audience. This patriotic number was full of warmth and the effect was heightened when she urged the audience to join in the chorus. Her aria, "Ah, Fors è Lui" from "Traviata," gave the first revelation of Miss Case's operatic ability. It was delivered with beauty of tone, with breadth and style which marked the real musician.

TWO NOTED STARS IN BROOKLYN

Sophie Braslau and Efrem Zimbalist
Heard in Joint Recital

A concert of fine character was given jointly by Sophie Braslau, contralto of the Metropolitan, and Efrem Zimbalist, violinist, at the Brooklyn Academy of Music on Sunday evening, March 10, for the benefit of the Brownsville Labor Lyceum.

Miss Braslau's singing was of unusual excellence. She gave three groups of songs, including the aria from Gluck's "Orfeo," Legrenzi's "Che fiero costume" and Brown's "Shepherd, Thy Demeanor Vary"; Russian songs and the old Hebrew "Eili, Eili," sung in Yiddish, which found such favor with the audience that it had to be repeated, and a group of English songs.

Mr. Zimbalist played the Bruch Concerto in G Minor in his scholarly style, and this was followed by two groups of shorter compositions. Samuel Chotzinoff was Mr. Zimbalist's accompanist and Charles A. Baker for Miss Braslau.

A. T. S.



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Lillian Heyward Relates Episodes of Southern Tour

LILLIAN HEYWARD, who has just returned to New York after having spent two weeks in the South on tour, has received a telegram from the Greensboro (N. C.) College for Women, asking her to give a recital there on the 19th. This engagement comes directly as a result of Miss Heyward having been heard by a number of Greensboro people when she sang in Richmond recently.

The Richmond engagement was an appearance before the Woman's Club of that city.

Miss Heyward also appeared in joint recital together with Helen MacGregor Wilson, pianist, in Parkersburg, St. Mary's and West Union, W. Va. The latter three appearances were responsible for a nice tidy sum being turned over to the Red Cross, as Miss Heyward and Miss Wilson gave one-half the proceeds of each concert to the chapter in each town.

Miss Heyward last week related an amusing episode to tell of her recital at St. Mary's. While dressing for the concert Miss Wilson, the pianist, was singing softly some parts of her piano numbers on the program in order to refresh her memory. As she was thus engaged, Miss Heyward overheard two persons conversing on the veranda just below her window. One said, "Oh, hush! I guess that must be the singer." Then

all was silence. They were listening. Then the other said, "Say, that sounds rotten!"

Another amusing incident happened in Parkersburg, where Miss Wilson and Miss Heyward appeared in joint recital in the auditorium of the beautiful new High School. The two artists were invited by the principal, Mr. Odgers, to come out and inspect the building and, incidentally, to give any orders regarding the stage setting for the concert. Upon entering the auditorium the artists found no less than 1000 boys and girls assembled and cheering lustily. They very readily made it known that a song or two was wanted, so Miss Heyward sang several songs and Miss Wilson played a piano number. The youngsters were mad with delight and loath to leave.

However, after the concert was over that evening, a lady from the audience came up to speak to Miss Heyward and informed her that she had had no idea of coming to the concert that evening until her young son came home from school, all bubbling over with enthusiasm about the two young ladies who were at the High School. He said: "Mother, you must go to hear Miss Heyward sing to-night. She was at the High School to-day and sang five songs for the kids and she smiled all through every song and never made a single face."

A. B. M.

HUGE MEMPHIS AUDIENCES GREET SCHUMANN-HEINK

Contralto Sings for Men in Aviation Camp—Club Women Give Reception for Distinguished Visitor

MEMPHIS, TENN., March 9.—Probably the largest audience ever assembled in the Lyric Theater heard the recital of Mme. Ernestine Schumann-Heink on Thursday evening, March 7. Tremendous applause attested the pleasure of the great audience. Her most applauded numbers were "Danny Boy," "When the Boys Come Home" and "The Star-Spangled Banner."

On Friday afternoon the officers and members of the Nineteenth Century Club entertained with a reception in honor of this distinguished artist. On the reception committee were Mrs. E. G. Willingham, president of the Nineteenth Century Club; Mrs. Fairfax Proudfoot Williamson, Mrs. Thomas Sherron, vice-president of the Beethoven Club; Mrs. Benjamin Parker, president of the Renaissance Club; Mrs. William H. Barker, Mrs. Louis Haskell, Mrs. E. B. Douglass, Ruth Frazer Brown, Ruby Toomb and Martha Wharton Jones.

Mme. Schumann-Heink gave the boys at Park Field Aviation Camp a rare treat

on Friday evening. Major Canaday and Major Mallory invited Mme. Schumann-Heink to be the guest of the camp and the Y. M. C. A. Members of the party were welcomed at the Triangle Hut by L. R. Forsdick, in charge of the Y. M. C. A.; Mrs. T. M. Salter and Battle Malone of the Woman's Board of the Army Y. M. C. A. The men who packed the concert hall were most enthusiastic in their appreciation of the great singer, who asked them to remember her always as "Mother Schumann-Heink." Edith Evans, accompanist, added to the pleasure of the several recitals given. A young violinist, Francis Roubush, by special request of Mme. Schumann-Heink, gave several violin numbers for the men in service.

N. N. O.

R. Norman Jolliffe Engaged as Soloist in Prominent Church

R. Norman Jolliffe has been engaged as baritone in the quartet at the Marble Collegiate Church on Fifth Avenue and began his duties there recently. The vacancy was caused by the retirement of Dr. Carl E. Dufft after over twenty years of service at that church. For the past six years Mr. Jolliffe has sung at the Munn Avenue Church in East Orange, N. J. During this month Mr. Jolliffe has appeared at the Eclectic Club, Knickerbocker Field Club (Brook-

lyn), Athene Club, New York Athletic Club and Elizabeth Elks. He has been re-engaged to sing Stainer's "Crucifixion" at All Angels' Church on Palm Sunday and Good Friday afternoon and Roger's "Jesus of Nazareth" on Sunday, March 17, at St. John's Church, Yonkers, on Monday. On Thursday he will be heard in Macfarlane's "Message of the Cross" and at Irvington on Good Friday night in the "Crucifixion."

REGINA VICARINO TRIUMPHS AS "LUCIA" IN BETHLEHEM, PA.



Regina Vicarino, American Coloratura Soprano

Regina Vicarino sang the title rôle in "Lucia di Lammermoor" last week in a gala performance given by the Italian colony of Bethlehem, Pa. The American prima donna was applauded and cheered, not only by the Italian element, but by the many Americans present. She obtained an ovation after the famous cadenza with the flute and was compelled to repeat it. Mme. Vicarino's singing of the "Mad Scene" showed a command of the smooth legato of the old school, as well as of brilliant technique in her coloratura. She finished the scene with a beautiful E Flat that brought down the house. Mme. Vicarino possesses to its fullest extent that all too rare gift among singers—a perfect intonation at all times.

The company was largely made up of members of the Chicago Opera Association, the chorus and orchestra all being members of that organization. The latter, though small, was able and capably handled by Maestro Pinelli.

So great was the success of this opera that the Italian colonies of Bethlehem, Easton and Allentown are making plans by which a series of performances may be given in all three cities.

Gebhard Stirs Somerville, Mass.

SOMERVILLE, MASS., March 9.—For the final concert of its season the Heptorean Club presented Heinrich Gebhard, the distinguished Boston pianist, in recital this afternoon. In a well chosen program, which began with his own piano arrangement of "The Star-Spangled Banner" Mr. Gebhard held the attention of the large audience, which was prompt in recognizing the great art and accomplishments of this player. He played a Beethoven Sonata and pieces by Debussy, Chopin, Rachmaninoff, Chabrier, Albeniz and his own charming "En Valsant."

VON HEMERT AND JOLAS GIVE A JOINT RECITAL

Dutch Baritone and Young American Pianist Appear Before an Æolian Hall Audience

Theodore Von Hemert, Baritone; Jacques Jolas, Pianist. Joint Recital, Æolian Hall, Evening, March 15. The Program:

"Arioso de Benvenuto," Diaz; "Chanson Triste," Duparc; "La Mort des Amants," Debussy; "Roses d'Hiver," De Fontanilles; "Vision Fugitive" from "Hérodiade," Massenet; Sonata, Op. 110, Beethoven; "Der Selt'ne Beter," "Edward," Loewe; "Cécile," Strauss; "Erlkönig," Schubert; "Fantasy" (MS.), Fiske; "Jardins sous la Pluie," Debussy; "Serenade," Rachmaninoff; Staccato Etude, Rubinstein; "The Last Hour," Kramer; "Inter Nos," MacFayden; "The Temple Bells," Woodforde-Finden; "La Partida," Alvarez; "Zonnelied," Von Rennes.

Mr. Von Hemert was heard at Æolian Hall last December and has given recitals before in New York, so he is no stranger to the concert-going public. His voice is an excellent one in quality, better perhaps in its lower reaches. His offerings apparently lacked rhythm at times and a faulty breath support caused him to chop his phrases and even to take breath in the middle of what should have been a portamento. His marked dramatic ability was evident in his performance of the "Erl King" and Loewe's "Edward," though in both of these numbers he relied more upon declamation for his effects than upon vocalism. The French songs were given with taste and the final group in English, Spanish and Dutch were interesting.

Mr. Jolas, who was a protégé of the late Teresa Carreño, shows decided ability. His accompaniments were excellent in every respect and in his solos he exhibited a facile technique and a musicianly style. He is said to have been drafted into the army, but it is to be hoped that this will not interfere with what is evidently a promising career.

J. A. H.

HOLLIDAYS COVE, W. VA.—Marguerite Virginia Hall, of Wheeling, W. Va., gave a recital for the Christian Church on Feb. 26, offering a program which included compositions by Handel, Schubert, Chaminade, Burleigh and others.



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New York Singing Teachers' Association Holds Meeting

Yvonne de Tréville, George Harris, Jr., and Nicholas Garagusi Present a Musical Program and John C. Freund Describes Growth of the Musical Alliance—Gather in Chalif's Handsome Ballroom

THE New York Singing Teachers' Association is a worthy organization, which has already accomplished a great deal in the course of its useful career. Formerly known as "The National Association of Teachers of Singing," it was incorporated in 1906. It represents an organized effort to advance the ideas, interests and practical ministrations of American vocal art, to quote its circulars. It holds monthly meetings devoted to the discussion of subjects relating to the welfare of the vocal profession, particularly with a view to establishing ideals or standards in the ministry of song and the teaching of singing. It also works for the development of a better understanding of our American-English language, and to bring about a full appreciation of the beauties and dignities of the language in speech and song. The association aims to expose fraudulent studio practices.

There is a social side to the activities

of the association, of which Beatrice Wainwright is the capable and energetic secretary, which found expression on Tuesday night last in a reception and musicale at Chalif's Chambers, the spacious and splendid auditorium on West Fifty-seventh Street, opposite Carnegie Hall. The guests of honor on this occasion were Mme. Yvonne de Tréville, John C. Freund, editor of MUSICAL AMERICA, and Charles Wakefield Cadman, the well-known composer. An unusually representative audience of singing teachers, professionals generally, including many notables, assembled.

The proceedings were opened by George Harris, Jr. (with Edward Falk at the piano), who sang a number of songs by Schubert. He sang them in English, having made the translations—and very capably, too—himself. Mr. Harris has a fine voice, which he uses with ability and artistic discretion. He is an interpreter of the spirit as well as the music of a song. He deserves particular credit for his fine phrasing and clear enunciation of English. He is one of the few singers of whom it can be said, in truth, that you can understand the words that he sings, which no doubt comes from Mr. Harris's appreciation of the sentiment in the poem which the music illustrates, for, after all, a song is poetry set to music. Later Mr. Harris sang two songs by Rimsky-Korsakoff and was warmly applauded. In both the first and the second parts, Nicholas Garagusi presented some violin solos by Francis Macmillen, Kreutzer-Saar, "Appel d'Amour," by himself, and concluded with Prelude and Allegro, by Pugnani-Kreisler. He showed talent, a good tone and was well received.

Yvonne de Tréville, with Claude Warford at the piano, closed the first part of the performance with the air from "Louise," by Charpentier. Being encored, she gave "Thistle-down," by Cadman, with the composer at the piano to

accompany her. In the second part she sang two songs by Warford and the "Air and Variations," by Proch, which she delivered in the masterly manner which is peculiarly her own. Mme. de Tréville is an artist who always pleases. She aroused the enthusiasm of her audience.

In between the two parts the editor of MUSICAL AMERICA gave a brief address, interspersed with humorous anecdotes, during which he sketched the progress of the movement with which he has been associated, and then came to the recently launched Musical Alliance, whose objects and aims he described, and told how the movement was sweeping the country, and had, within less than ninety days, not only secured the support of some of the most prominent artists, conductors, composers, musicians, teachers, but had already been enabled to do something practical toward the improvement of music in the public schools, and also in the way of providing more municipally supported music for the people. Mr. Freund was applauded during the course of his talk and at the close.

Chalif's is a comparatively new institution, which has just been built, for the purpose of providing fine opportunities for those who desire to learn either social or professional dancing. At the same time, the three large ballrooms and auditoriums are particularly well adapted for social affairs, concerts, recitals, dinners. The building, with all its appointments, is in the best taste. At a time when it has often been regretted that we have not sufficient small halls adapted for musical and other entertainments, the opening of such an establishment is a positive boon. The acoustic of the main hall or ballroom is unusually good. The location is central, convenient, which should add to its popularity.

Tollefsen Trio Plays in Brooklyn

The Tollefsen Trio entertained with an "Hour of Music" at the Chateau du Parc, Brooklyn, on March 9, with a delightful program of old and new music. Mendelssohn's Trio in D Minor and Pirani's Trio in G Minor were both given sympathetic readings by the members of the trio, Carl H. Tollefsen, violin; Michael Penha, 'cello, and Mme. Schnabel-Tollefsen, piano. Mr. Tollefsen played two solos, including an "Old Norwegian Melody" and the Polonaise No. 3 by Wieniawski. Mr. Penha's 'cello solo was a "Hungarian Rhapsodie" by Popper. Mr. Pirani was the artist guest of the evening, offering a group of his own compositions at the piano.

A. T. S.

HOUSTON SYMPHONY GIVES EXCELLENT CONCERT

Paul Bergé's Forces Score—Camp Logan Has Huge Musicales—Community Sing Popular

HOUSTON, TEX., March 10.—The second concert of the Houston Symphony Orchestra was given before one of the largest audiences that the Symphony has had throughout its five years' history on March 8. Not only was the audience large, but it was very enthusiastic, especially applauding the soloist, Blanche Foley, and the excellent performance of the Second Beethoven Symphony. The conductor, Paul Bergé, and the men under him, considering the depletion in numbers due to the army draft, accomplished wonders with the Beethoven composition, as well as with all the other numbers. During this, Bergé's second season as leader, he has made for himself a high place in the esteem of the public and of the men under him. Miss Foley's fine mezzo-soprano voice was heard to advantage in the aria from Tchaikowsky's "Jeanne d'Arc."

The biggest massed musical event which has ever taken place in Houston was the tremendous affair at Camp Logan yesterday afternoon, when ten military bands, the Women's Choral Club 100 strong and thousands of volunteer voices from the audience of nearly 2500, played and sang a program that lasted from 2.30 o'clock to 4.30. Wylie Stewart, musical director of the Thirty-third Division, conducted the big massed choruses in "Columbia, the Gem of the Ocean" and a long list of other patriotic songs led by "pep squads" of soldier-singers. The middle part of the program was given by the Women's Choral Club, under Hugh T. Huffmaster's direction, with Laura Stevens Boone at the piano. The club sang four special choral numbers, the last being "Carry Me Back to Old Virginia," Josephine Dixon taking the solo. Other solos were sung by Mrs. J. G. Blaffer, Opal Hall and Carrie Pattison.

The Community Concerts are drawing unprecedented large audiences, those of to-day and of the two preceding Sundays filling the City Auditorium, which seats about 6000.

W. H.

Herbert Witherspoon has been engaged to sing the bass part in Bach's "St. Matthew's Passion" with the Boston Symphony Orchestra in Boston, March 26.

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A miscellaneous group of pieces revealed to advantage the brilliant technic, the EXQUISITELY WROUGHT DETAIL and the SENSE OF DESIGN that make him ONE OF THE MOST SATISFYING PIANISTS BEFORE THE PUBLIC.—Henriette Weber—Chicago Examiner.

His technique is of the finest type, his touch has the power to obtain all colors and shades and his conception is marked by healthy understanding and excellent taste.—Walter R. Knüpfner—Illinois Staats Zeitung.

Arthur Shattuck turned back the pages of musical history yesterday to an unfamiliar chapter—the early Victorian. It was as interesting as reading a page of Thackeray. ONLY AN ARTIST LIKE ARTHUR SHATTUCK COULD HAVE MADE A SUCCESS OF IT.—Edward Moore—Chicago Journal.

SUCCESSSES of SHATTUCK

Philadelphia—Morning Musicales

Arthur Shattuck belongs to the school of brilliant players whose EVERY NOTE IS A DELIGHT TO THOSE WHO ADMIRE A MANLY, FORCEFUL STYLE.—Philadelphia Record.

HIS IS A FINISHED ART that is emphatic in the matter of intelligent interpretation. Yesterday's concert was the most delightful of the season.—Philadelphia Press.

Arthur Shattuck performed admirably. HIS CONTROL of the KEYS IS CLOSE to FAULTLESSNESS.—Philadelphia Public Ledger.

Mr. Shattuck fully upheld the high standard which his artistic achievement has created for him. THE CONCERT WAS THE BEST OF THIS SERIES WHICH TERMINATED TODAY.—Philadelphia Star.

Mr. Shattuck played with his accustomed style and brilliancy. His Brahms and Chopin numbers were especially enjoyable, and his lighter group was done with much FINESSE AND FASCINATION OF FANCY.—Philadelphia Telegraph.

Boston—Benefit Recital

There was a large audience. The concert itself, without the significance of the cause for which it was given, should have filled the hall.

Mr. Shattuck's performance of the Thalberg Fantasie was AS BRILLIANT

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AS HIS PLAYING OF THE OTHER NUMBERS WAS DELIGHTFUL.—Philip Hale—Boston Herald.

MR. SHATTUCK IS A PIANIST OF RARE ABILITY, with a remarkable technique and a virile and expressive style.—Boston Daily Advertiser.

Baltimore—Symphony Orchestra

Mr. Shattuck is a very VIRILE, VITAL and CONVINCING PLAYER and he AROUSED THE AUDIENCE TO AN UNUSUAL PITCH OF ENTHUSIASM.—H. D. P.—Baltimore Evening Sun.

Mr. Shattuck last evening revealed himself as AN EXTREMELY BRILLIANT, FORCEFUL ARTIST, with a very clear, clean-cut tone, whose performance was marked by great breadth and fine appreciations. He played with MAGNIFICENT AUTHORITY AND TECHNICAL FACILITY.—J. O. L.—Baltimore News.

It is a picturesque and colorful work (Tchaikowsky B flat Minor Concerto) and it was interpreted by Mr. Shattuck in a highly intelligent style. MR. SHATTUCK HAS AN ADMIRABLE TECHNIC, SPLENDID AUTHORITY AND PRECISION OF ATTACK AND A FINE SENSE OF RHYTHM. HIS PLAYING HAS MARKED INDIVIDUALITY and in the first movement especially, it was marked by a broad dignity that was decidedly effective.—M. E. H.—Baltimore Sun.

His playing of the Tchaikowsky Concerto was A MASTERFUL INTERPRETATION.—Baltimore American.

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NOTED JAPANESE COMPOSER HERE

Koscak Yamada Will Present His Compositions During Sojourn in This Land

SAN FRANCISCO, CAL., March 21.—San Francisco has had a distinguished visitor from the Orient recently. Koscak Yamada, Japanese composer and pianist, has been stopping at the Fairmount Hotel and, incidentally, making many friends among our musicians, who are all enthusiastic in their admiration.

Mr. Yamada is a graduate of the Imperial Academy of Music at Tokio. After his graduation he taught in that institution for two years and then went to Berlin to continue his study of music. Here he remained for five years at the Royal Academy, studying theory and composition with Dr. Leopold Carl Wolf, for whom he expresses the warmest love and admiration. From Berlin he went to Moscow for several months and he says that while there the hearing of Scriabine's music gave him a lasting impression which inspired him to devote his life to music. His early life had been given largely to the study of philosophy, which his parents were anxious for him to make his profession, and it was only after a great struggle with himself that the decision was made. He feels that his early studies have been very helpful in his compositions, as it has enabled him to better understand the soul of what he desires to express, "The Spirit of Old Japan Through the Medium of Music."

Mr. Yamada has over 200 compositions to his credit. Songs, piano pieces and many orchestral numbers, including symphonies, symphonic poems, preludes, etc., and he has succeeded in transposing original Japanese melodies into European form of music. His music has been given recognition in his own country, having been played at the Imperial Theater of Tokio and upon state occasions. At the coronation of the Emperor a feature of



Koscak Yamada, Japanese Pianist and Composer Now in the United States

the exercises was one of his compositions built upon the theme of the National Anthem with full orchestra and large chorus. Since 1915 he has been conductor of the Tokio Philharmonic Orchestra. An opera, "Seventh Tenny" (meaning "Superhuman Woman"), was to have been produced in Berlin in 1915, under the direction of Dr. Sache of Munster University, on an elaborate scale, with the scenery, costumes, etc., brought from Japan, but the war prevented its production. The story is founded on an old Japanese Legend.

The San Francisco Municipal Orchestra will play "Petite Suite Japonaise" (Three Japanese Dances), by Mr. Yamada, this month. Mr. Yamada recently gave a recital of his compositions at Los Angeles. He will soon visit New York.

soldiers or do whatever else that will, in their judgment, make for happiness and contentment among our men. Mrs. Rutherford, well known in Eastern musical circles as Althea Jewell, was traveling companion and close friend of Alma Gluck before her marriage to Mr. Rutherford. She has of late come into prominence as composer of the song "Give Me a Kiss, Mirandy," which won the New York Herald prize for the best marching song submitted in its contest. She has also written numerous other songs. Mr. Rutherford is a talented baritone. J. C. W.

NEW JEROME KERN MUSIC

"Toot Toot," a Musical Comedy, Based on Rupert Hughes's "Excuse Me"

Jerome Kern has within recent years become one of the most conspicuous and prolific creators of light operatic music in America. He has, moreover, brought into that particular field of composition a freshness of idea, a deftness of craftsmanship and a regard for the artistic fitness of things that merit the prominence he has attained. His latest venture is attached to a comedy entitled "Toot Toot," which Henry W. Savage, who is responsible for many of America's best light opera productions, presented for the first time in New York on Monday evening of last week. The play is based on Rupert Hughes's inimitably funny "Excuse Me," but by the time librettist and lyricist had revamped and camouflaged it little remained to amuse even mildly.

There are in the piece patriotic moments accomplished by attiring the chorus in khaki and by clever march formations. The production is, moreover, rich in charming and beautiful women who know absolutely nothing of vocal art. But the swing and dash and the characteristic delicacy of Mr. Kern's music manage to carry the play through somehow. P. K.

SALEM CHORUS GIVES CONCERT

Dora Gibson, Clarence Wilson and Benjamin Berry Are Soloists

SALEM, MASS., March 9.—The climax to the season's work of the Salem Oratorio Society was an elaborate program given last Monday evening under the leadership of Frederick Cate. The concert was given by a splendid chorus, an orchestra of women players, with Dora Gibson, soprano; Benjamin E. Berry, tenor, and Clarence E. Wilson, bass, as soloists.

Although Miss Gibson was a stranger to Salem audiences, she won many friends from the beginning of the program. She was highly complimented for her excellent interpretation and for the varied tone color with which she sang. By request she gave as an encore a song which she sang to some of the English Tommies "over there," entitled "Two Eyes of Grey." Her singing of "The Night Is Calm," from the "Golden Legend," was a feature of the first half of the program. Accompaniments were played for Miss Gibson by Wilhelmina Kenniston. Two Russian songs arranged by Kurt Schindler and a number by Delibes were the subject of much favorable comment. Mr. Berry's pure tenor voice delighted the audience and he was given the most cordial reception. Mr. Wilson, who has also been heard many times in Salem, was in his usual good voice and was vigorously applauded.

The chorus sang exceedingly well and Joshua Phippen, the pianist of the evening, gave excellent support.

Raymond Havens Plays at Holyoke

HOLYOKE, MASS., March 11.—Raymond Havens, pianist, gave a recital in the City Hall on the evening of March 5 under the auspices of the Holyoke Chamber of Commerce, which is sponsoring a course of recitals. Mr. Havens's program included numbers by Bach, Beethoven, Chopin, Schumann and Liszt.

HAROLD BAUER EXHIBITS PROWESS WITH SCHUMANN

Virtuoso Plays with Brilliance and Elegance—Weber Sonata Fails to Exert Interest

Harold Bauer, Pianist. Recital, Aeolian Hall, Afternoon, March 13. The Program:

Sonata in A Flat, Weber; "Faschingschwank," Schumann; Prelude, Fugue and Variation, César Franck; Ballade in G Minor, Intermezzo in E Flat Minor, Brahms; "Barcarolle," Chopin; "La Cathédrale Engloutie," Debussy; Paganini Etude in E Flat, Liszt.

Mr. Bauer has given more exhilarating recitals than last week's. Not that his playing left anything to be obviously desired. But the kindling spark of inspiration was, for one reason or another, absent. A large and intent audience found much to applaud in whatever the pianist did. It was not misplaced, this applause. It could, nevertheless, have been even greater and has been on past occasions.

Taste, judgment and beauty informed Mr. Bauer's work. One expects these things from him as a matter of course. It is a pity that he wasted time on the A Flat Sonata of Weber, which, like all that romanticist's piano works, has become antiquated as his operas have not. He brought to it the brilliancy and elegance without which it would be quite insupportable, and did not seek to expand it beyond its legitimate proportions. Notwithstanding this sympathetic and scrupulous treatment, the sonata failed to interest.

In Schumann Mr. Bauer is most completely in his province. There is no pianist who apprehends that master's moods and fancies more in their own spirit. The "Faschingschwank" is not the greatest of Schumann's pianoforte compositions. Only the first and fourth movements make an approach to the heights attained in the "Symphonic Studies," the "Fantasie" or the "Carnaval," but Mr. Bauer made the most of the work. So he did of Franck's Prelude, Fugue and Variation and Brahms's profoundly contemplative "Intermezzo," though the splendid G Minor Ballade of that master he played rather too hurriedly. In some respects the most brilliant feat of the afternoon was the Liszt Etude.

H. F. P.

Florence Hinkle Sings in Meriden

MERIDEN, CONN., March 18.—Florence Hinkle Witherspoon was heard in recital on the evening of March 6, under the local management of Griswold, Richmond and Gluck. Miss Hinkle offered several operatic arias and groups of songs and was especially applauded after six English songs. As encore to her last group she gave "The Battle Hymn of the Republic."

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MUSIC FOR FIGHTERS

A. W. Mason of Albany, N. Y., Says Singing Improves Morale of Army

ALBANY, N. Y., March 14.—A plea for more music for our men in service in France has been made by A. W. Mason, according to an article in *The Knickerbocker Press* of March 11.

"In music, as in our lives, there are many kinds of food, and there is a field which is far greater and almost limitless in its scope," says Mr. Mason. "Sending our boys to the front without music is akin to sending them without our good wishes. We shall win, and the quicker we realize, both combatants and noncombatants, that their spirit is their success, the quicker the great conflict will be over."

Just let our boys feel that they can whistle and sing when and where they please while in the conflict, just so quickly shall we see the merit of our American blood. Discipline is essential, to be sure, but freedom of mental activities is also essential. Let them sing. Encourage it. It makes them fight."

Althea Jewell and Her Husband Will Entertain Our Men Abroad

DENVER, COLO., March 5.—Within a few days of this writing there will sail from New York for a port "somewhere in France" two persons who have played a conspicuous part in the musical life of Denver during the past few years. They are Mr. and Mrs. Forrest Rutherford, who go to France for the War Council of the Y. M. C. A. to sing and play for the

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MRS. BERENICE WYER MAKES UNIQUE MUSICAL SETTING OF PLAY

St. Louis Composer's Music to
"Paolo and Francesca" Wins
Praise in Recital

Mrs. Berenice Wyer, a St. Louis woman and the wife of Major H. G. Wyer of the Medical Corps, has recently completed an interesting musical composition. Taking as her text Stephen Phillips's play, "Paolo and Francesca," Mrs. Wyer has worked out its themes in a tone poem for piano and reader. Instead of being simply a musical setting of a text, her "Paolo and Francesca" is constructed on radically different lines. The leading-motive idea is carried throughout the work, each character having its own motive. The work is a series of tone pictures, representing in musical form the emotions depicted in the lines of the play. Mrs. Wyer was fascinated by the poetic sweep of the text on first reading, and as the motives and themes came to her she sketched them out. The tramp of soldiers ushers in a "Soldier's Song," a rollicking baritone solo of swinging rhythms. "Paolo and Francesca" has in it something of the variety of an opera. David Bispham recently recited the work to Mrs. Wyer's setting at a private musicale in New York, singing the songs and delivering the text with a dignity and pathos that made it immensely effective. Mrs. Wyer will give the work before



Mrs. Berenice Wyer, Composer, of
St. Louis

women's clubs and musical clubs this season with William B. Owen, Shakespearean actor and former leading man for Julia Marlowe, with a baritone to sing the solos.

Mrs. Wyer completed the study of counterpoint and harmony when she was only nineteen, and supplemented this in later years by a systematic study of musical form, history, biography, folklore music, and especially the Greek tragedies, where music was used to heighten the effect of chanted poetry. This requires perfect balance and harmony between the spoken words and the music, which Mrs. Wyer has obtained by using leading motives to bind the work into an artistic whole, and pauses in the readings to allow the climaxes to be properly worked out.

Potjes Scores in Nashville

NASHVILLE, TENN., March 11.—Edward Potjes of the Royal Conservatory at Ghent, Belgium, and who is now head of the piano department of Ward-Belmont, gave his second Nashville recital on March 8. Mr. Potjes made a deep impression on his audience. E. E.

Zoellner Quartet Heard in Belton, Tex.

The Zoellner Quartet made its second appearance on March 6 in the Baylor College Auditorium at Belton, Tex. The organization won warm praise for its playing of Haydn and Naprawnik quartets, Eugene Goossens's "Two Sketches" and a group of short numbers, the Bur-

leigh-Kramer "Deep River," Arthur Hartmann's "Hymnus" and Mendelssohn's Canzonetta, Op. 12. The Goossens sketches were so much applauded that they added this English composer's Suite, Op. 6, for two violins and piano.

COLUMBIA SPONSORS CONCERT

New York Military Band, Under Edwin Franko Goldman, Will Play on Green

A series of thirty concerts will be given under the auspices of Columbia University this summer by the New York Military Band, under the direction of Edwin Franko Goldman. These concerts will cover a period of ten weeks, and will take place on Monday, Wednesday and Friday evenings, beginning June 10. They will be given on the Green at 120th Street. In the event of rain they will take place in the gymnasium.

The plans are the most extensive ever attempted by a military band in New York, it is announced. Monday evenings will be devoted to miscellaneous programs. Wednesday will include community singing, and on Fridays the programs will be partly devoted to the works of special composers. Many prominent composers have already accepted the invitation to conduct their own works in person. Well-known soloists will also appear. American composers in particular are invited to submit their works for performance.

The New York Military Band consists of prominent wind instrument players and will number fifty men for these concerts. The conductor, Edwin Franko Goldman, is well known both as director and performer and has made a special study of military bands and band music.

Mabel Garrison Pleases Portland, Me.— Paulist Choristers Heard

PORTLAND, ME., March 13.—Mabel Garrison was the assisting artist at the tenth Subscription Organ Concert. She made an instant success with her singing of "With Verdure Clad," with organ accompaniment by Will C. Macfarlane. She has a beautiful voice, which she uses faultlessly. At her other appearances she sang a group of modern Russian and French songs, the Polonaise from "Mignon" of Thomas and a miscellaneous group. The Paulist Choristers of Chicago, under the direction of Father Finn, gave three concerts for the French Restoration Fund. Their tone and ensemble work was marvelous and showed wonderful training. A. B.

Fire Damages Concert Hall in Waterbury, Conn.

WATERBURY, CONN., March 14.—A fire, due to defective electric wiring, damaged the Buckingham Building this afternoon to an extent of \$75,000. Offices on the third and fourth floors were completely gutted, stores on the ground floor were greatly damaged by fire and water, and the concert hall, one of the finest in the State, was also damaged. W. E. C.

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OPERA CLUB CONCERT

Program Given Under Leadership of Romualdo Sapio to Aid Italians

A benefit for Italian war sufferers, given by the National Opera Club of America, Mme. Katherine Evans Von Klenner, president, at the Waldorf on Thursday evening, March 14, presented two distinguished artists, Anna Fitzu of the Chicago Opera Company, and Mme. Clementine De Vere Sapio, who were heard in solo offerings and a duet.

The salutatory address, to Queen Helene of Italy, was made by Mme. Von Klenner and an illustrated lecture on the part that Italy's women and boys have taken in the great war was graphically given by Commendatore Carlo Umberto Cattapani, major of General Staff, Montenegro Army.

Mme. Clementine De Vere Sapio was warmly applauded in her solo offering, the "Pearl of Brazil," and was later welcomed with Miss Fitzu in the duet of Ethelbert Nevin, "Oh, That We Two Were Maying." Miss Fitzu was acclaimed enthusiastically in her singing of the "Vissi d'Arte" from "Tosca," and both responded with additional numbers.

The National Opera Club Chorus, under the musicianly leadership of Romualdo Sapio, gave much pleasure in their singing of the Chorus of the Bacchantes, "Philemon and Baucis," as their initial offering, and later were heard in the "Inno di Garibaldi" and the "Inno di Mameli." Florence Pratt was at the piano for the chorus numbers. M. S.

CIVIC MUSIC IN MINNESOTA

Series of Free Concerts for Northfield — Rushford Has Music Credit Plan

NORTHFIELD, MINN., March 15.—Under the auspices of the Northfield Music Club, community sings for the citizens and a series of "free concerts" for the public school children have been arranged. The first concert for the children was an organ recital given by Carl Paige Wood of Carleton College.

The next program, on March 14, was given by the St. Olaf College Concert Band, under the leadership of F. Melius Christiansen.

Rushford, a village in southern Minnesota, gives high school credits for instrumental and vocal music study done outside of school. A talented young pianist, H. Louise Wright, is the teacher and also the supervisor in the public schools. Her work is receiving favorable notice in her vicinity and elsewhere.

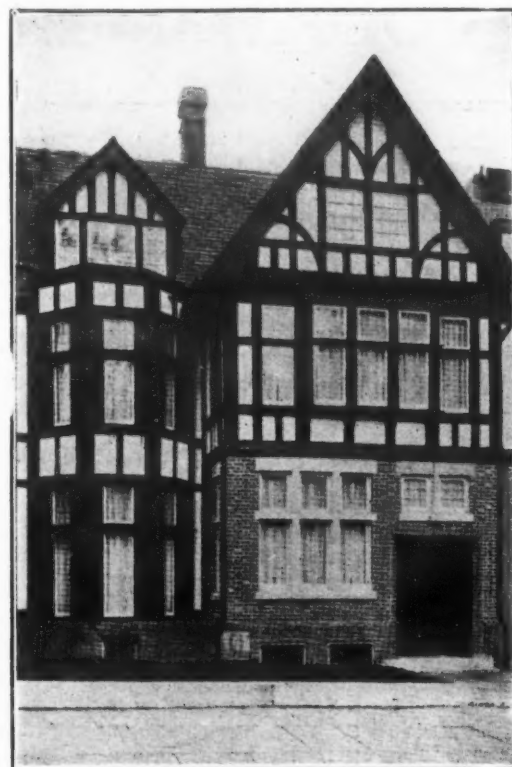
Philadelphia Philomusian Club Entertains Soldiers and Sailors

Keeps Open House for Men in Uniform — Excellent Concert Given by Organization's Chorus

PHILADELPHIA, PA., March 16.—Sailors, marines and soldiers visiting in Philadelphia for the week-end have given the best sort of appreciation by their constant presence at the Sunday evening suppers and musicales given under the auspices of the Philomusian Club at its club house, Fortieth and Walnut Streets. From the beginning these affairs, intended to provide a homelike and agreeable way of passing a Sunday evening for enlisted men, have been popular, and it is a regular occurrence now for the club to have over 300 as guests.

An unusually attractive program given on March 3 was arranged by Bertha S. Graham, president of the Philomusian Club chorus, and May Porter, musical director. Miss Porter led the chorus in several excellent part songs, including Elgar's "Snow," Faure's "Sancta Maria," Donizetti's "Springtide," and also directed community singing in which the audience joined heartily. Instrumental support was given by William Sylvano Thunder, pianist, Florence Haenle and Elizabeth Porter, violinists, and Frank R. Viguers, cornetist. Solos were contributed by Miss Haenle, Edna Baugher, and Helen Clarke McCoy, sopranos.

The speakers of the evening were Rev. William J. Cox, who was chaplain of the Royal Canadian Field Artillery and Cavalry in the Boer War, and Lieutenant Milson of Saskatoon, Manitoba, recently returned from France.



Home of Philomusian Club in Philadelphia

afternoon, the children present at the big "sing" rose in their places wherever they were seated about the Auditorium and sang "Keep the Home Fires Burning" as an especial feature.

The St. Paul Oratorio Chorus and Orchestra, Carl-Frederick Steckelberg, director and conductor, sang the "Elijah" at St. Paul's Church on Sunday afternoon, as a lenten musical offering. Soloists on this occasion were Margaret Perry, soprano; Helen Turley, contralto, and Messrs. Walt, Boehmer and Lewis, tenor and bass. H. G. K.

CONCERT FOR YOUNG PEOPLE

Crowded House Again Welcomes Mr. Damrosch—Roshanara as Soloist

A program of dance music was presented by the New York Symphony Orchestra at the concert for young people given at Carnegie Hall on Saturday afternoon, March 9, with Roshanara as "soloist," assisted by a group of her dancers.

The usual crowded house greeted Mr. Damrosch and his players, who presented a program that included the *scherzo* and *finale* of the Kalinnikoff Symphony No. 1, the Von Blon "Whispering of the Flowers," a Strauss waltz, the "Thunder and Lightning" polka and the *scherzo* from Raff's Symphony.

Roshanara's offerings would have been more effective had the dancer been provided with an adequate setting. As it was, the screen of greenery erected, behind which the orchestra was seated, was not effective, especially with the efficient but scarcely artistic hanging lamps directly overhead. In the delightful Moon Flower Fantasy the dancer displayed exceptionally fine gifts for pantomime and won most sincere applause. Her other numbers included a Burmese court dance of greeting and another lovely bit of pantomime, "In a Burmese Boat." Mari Paley, Elizabeth West, Blanche Talmud, Constance Hyde and Bertha Uhr were the assisting dancers. M. S.

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as

Pinkerton in "Madama Butterfly"

at

Philadelphia, March 5, 1918



AS "PINKERTON" IN BUTTERFLY PHILADELPHIA INQUIRER

The rôle of the odious and impossible Pinkerton was competently taken and agreeably sung by Paul Althouse, whose voice is clear and full, and in whose delivery of the music there was considerable emotional intensity.

PHILADELPHIA EVENING BULLETIN

Mr. Althouse was not without ease and pliability in his acting, while his singing of the part was in the nature OF A REAL TRIUMPH FOR THIS AMERICAN TENOR. His tones seemed to have new beauty and to lend themselves with fluent realization of the exacting demands of the music. He rose with full effectiveness to his part in the big duet with Miss Farrar.

EVENING TELEGRAPH

THE VOCAL HONORS WENT TO PAUL ALTHOUSE.

He sang his music with a rich tonality and an opulent prodigality of production. His tones possessed a crystal tonal quality which were singularly demonstrative of his unusual vocal attributes.

Management: Haensel & Jones, Aeolian Hall

KNABE PIANO

PHILADELPHIA RECORD, March 6th, 1918

Althouse, whose voice has a ringing quality and who is, moreover, an earnest and able singer, gave dramatic value to the rôle and he rose in splendid fashion to the opportunities for brilliant singing as they came. He is truly an important and thoroughly capable artist in the Metropolitan organization.

PUBLIC LEDGER

Mr. Althouse is an excellent tenor, and his interpretation of the part of Pinkerton was as interesting as its cadish nature allowed it to be.

PHILADELPHIA PRESS

ALTHOUSE WAS ESPECIALLY ELOQUENT.

NORTH AMERICAN

Althouse is obviously one of the most useful, reliable, and conscientious tenors in the Metropolitan.

GANZ AND BROWN IN LINCOLN

Give Successful Recital—Big Community Sing Held—"Elijah" Given

LINCOLN, NEB., March 9.—The outstanding musical event of the past week was the visit of Rudolph Ganz, pianist, and Eddy Brown, violinist, who gave a joint recital in the City Auditorium on Thursday evening, under the local management of Mrs. H. J. Kirschstein, as the second number of her "Greater Artist" series. This was Mr. Brown's first Lincoln visit, but Mr. Ganz has played in the city seven times in the last dozen years. The concert itself, including the Beethoven "Kreutzer" Sonata, played by both artists, and several groups of solos by each, with Stuart Ross as accompanist, was attended by a large audience, which evidently enjoyed and appreciated the work of the musicians. Mr. Ganz and Mr. Brown were repeatedly recalled, and both added encores to the printed program.

A largely attended and musically successful "community sing" was given at the City Auditorium on Sunday afternoon. Carl-Frederick Steckelberg of the Commercial Club was in charge of the arrangements, and the afternoon's singing was led by H. O. Ferguson, supervisor of music in the city schools, with Howard I. Kirkpatrick at the piano. The singing was preceded by remarks by Mayor Miller and by Superintendent Newlon of the city schools. Walter Wheatley sang a group of solos, accompanied by Dr. Mayhew, as a special feature. The "sing" had been well prepared, by means of the community singing being done each week in the city grade schools.

All the children of each grade school in the city gather in the halls of their buildings every Tuesday morning shortly after eleven o'clock and to the accompaniment of the grade school orchestras, sing the ten community songs which have been chosen as this season's musical portion. All these ten have now been learned and memorized, and on Sunday

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NEW MUSIC VOCAL AND INSTRUMENTAL

"COME, LASSES AND LADS," "The Three Ravens," "Contemplation" (Widor), "The Sands o' Dee" (Clay), "Deep River" (Fisher). Arranged by Victor Harris. (Boston: Oliver Ditson Co.)

These five new arrangements for women's voices by Mr. Harris are in his best manner. All of them are made with that care and that insight into their nature that has won for Victor Harris so conspicuous a position in this field.

Realizing that most women's choral organizations are better equipped to sing three-part than four-part music, he has confined himself to three parts. In "Come, Lasses and Lads" he adds an *ad libitum* second alto part, printed in small notation, in the finely handled unaccompanied third stanza. The same procedure is indicated in "The Three Ravens," a fine old English folk-song, which he has arranged capably. Widor's lovely solo song, "Contemplation," is beautifully arranged and will win new admirers in its choral form.

Clay's old setting of Kingsley's "The Sands o' Dee" has been given a new lease of life in Mr. Harris's arrangement. Here he has worked freely and obtained remarkably fine effects. Notable among them is his employment of a "solo echo soprano" voice on the final stanza, which sings the melody *pianissimo* over the humming chorus. And his arrangement of the William Arms Fisher "Deep River" setting, opening with all the altos singing the melody in D Major, is excellent. The brief humming coda, made of the theme, is also an interesting touch. Frederick H. Martens has made an excellent translation for "Contemplation," a Victor Hugo poem.

"A FOREST LEGEND," "Drifting Clouds," "Fête Galante." By Francis Hendriks. (New York: G. Schirmer.)

Three very good piano pieces for concert use are these by Mr. Hendriks. They are interestingly conceived and written and reveal sterling musicianship. The best of them is "Drifting Clouds," a mood picture of distinct value. The "Fête Galante" is a sort of miniature "Carnaval." Mr. Hendriks's harmonies are much more to the point than his melodic flow. There are moments in the first and last pieces where the harmonies save the day. "A Forest Legend" is dedicated to Frank La Forge, "Drifting Clouds" to Charles Wakefield Cadman.

"HER TOOTH" (La Dent), "A Thought" (Pensée). By Rudolph Ganz. (New York: G. Schirmer.)

Mr. Ganz's list of songs contains few that are finer than these two new examples of his distinguished creative gift.

"Her Tooth," a setting of a unique French poem by Mme. Burnat-Provins, is one of the most successful attempts we know in musical iconoclasm. Mr. Ganz has written a voice part, which moves above a single tone, B Flat, in the piano. That B Flat, struck at the opening of every measure of the song, is the entire accompaniment. Of course, the B Flat is struck with varying dynamic shades—in fact, from *piano* to *fortissimo*—as the text demands. It is very striking, very unusual and, best of all, very successful. One fears so often that these conceptions look engag-

ing on paper, but do not work out in practice. This one does;—and Mr. Ganz has dedicated it to the incomparable Yvette Guilbert, who will do it wonderfully.

The other song, "A Thought," is a French poem by F. Roz. In emotional fullness and true beauty Mr. Ganz has rarely written better music than this. It is a big art-song, modern and impassioned, a very deeply felt song that must be heard. It is dedicated to Mme. Galli-Curci, who, in our opinion, is the last singer in the world to interpret it. A Gabrielle Gills, a Maggie Teyte, an Eva Gauthier—these are singers who would make the song resplendent.

"DAISY'S SONG," "O Mountains of the North," "A Summer's Night," "Song of the Brook," "The Corn Song," "What Does Little Birdie Say," "Rain in Summer." By Cecil Burleigh, Op. 33. (New York: Carl Fischer.)

An altogether sterling set of recital songs! Cecil Burleigh, best known for his individual violin compositions, is gaining real skill as a song composer, as these seven indicate convincingly.

They are written in a very lovely manner, with due regard for melodic gratefulness and tinted throughout by Mr. Burleigh's harmonic gifts. The "Daisy's Song" of Keats is a gem; there is power and grandeur in the Whittier "O Mountains of the North," warmth in the Joseph Rodman Drake "A Summer's Night." The Tennyson settings, "Song of the Brook" and "What Does Little Birdie Say," are fascinating; we do not believe that the "Song of the Brook" can be set to music more enchanting than Mr. Burleigh has given it. There is good rhythmic vigor in the Whittier "Corn Song" and in the Longfellow "Rain in Summer" a richness of texture that is admirable.

These songs, finely written, with piano accompaniments at once playable and unconventional, must earn for Mr. Burleigh a place among our most highly esteemed composers of art-songs.

SUITE FANTASTIQUE, Op. 28. "Weary Eyes," "The Persistent Image," "Sacred Memories," "Finale: The Pale Dawn," "Aurora," "Hymn to the Morning." From Suite Psychique, Op. 30. "Mazurka Chopinesque," "Spring Rapture," "Tell Me My Heart," "Prithee Tell Me Maiden," "Nocturne," "The Maiden's Question," "A Summer Madrigal," "When Stars Are in the Quiet Skies." By Louis Arthur Russell. (New York: Luckhardt & Belder.)

Mr. Russell's numerous recent compositions listed above reveal worthy musicianship and in the case of the piano music he is more than once interesting. The first suite of six movements—"Fantastique"—is exceedingly playable, comprising a "Marche Pittoresque" (misplaced "picturesque" on the printed page), a graceful Capriccio ("Columbine and Clown"), "Graziella," a ballet "Harlequin and Sylphs," "Pres-tiella" and a Finale-Fantasia, "The Drama." From the second suite, "Psychique," we find "Weary Eyes," an *Andantino* in F Minor, 6/8 time, of melodic nature, and a very good "The Persistent Image," followed by "Sacred Memories." The *finale* of this suite is made up of three sections, "The Pale Dawn," "Aurora" and "Hymn to the Morning." It is pictorial and engaging from that standpoint. Mr. Russell

rather overdoes augmented triads here and with not too much naturalness. We like him better when he is not "modern." The "Mazurka Chopinesque" is very Chopinesque!

For high voice with violin obbligato *ad lib.* we find "Spring Rapture"; the other high voice songs, all melodic, are "Tell Me, My Heart," "Prithee Tell Me, Maiden," and "A Summer Madrigal." For medium voice, "The Maiden's Question" is agreeable, "When Stars Are in the Quiet Skies" is grateful with a cello obbligato *ad lib.* The Nocturne, one of the "Moods, Op. 29," is again too consciously modern to be convincing. It has, however, some attractive moments.

"GOD BE WITH OUR BOYS TO-NIGHT." By Wilfrid Sanderson. (New York: Boosey & Co.)

With this "ballad of the times" Mr. Sanderson has scored one of the successes of his career. It is a song of the heart, written frankly and unaffectedly to stir audiences. No attempt has been made to write great music or to create anything but a spontaneous melody expressive of Fred. G. Bowles's poem. John McCormack introduced it on Feb. 24 at his concert at the New York Hippodrome, where some 6800 persons gave him an ovation for his singing of it. Mr. McCormack is now singing it on his countrywide tour for the Red Cross.

The song is one that exerts an appeal to every American, in fact, to all who have members of their families or friends in the war, and that means everybody. To meet the needs editions in four keys have been issued.

"HYMNE A APOLLON." By Léo Roy. (Published by the Composer.)

Mr. Roy (or should we say M. Roy?) has experimented in composing a song "in the ancient Greek style." He labels it as "rhythmical prose and barless music." Whether the writing of this is considered by the author composer an achievement we are unable to report. The fact remains that he has written music without bars. The piano accompaniment, consisting largely of chords, is printed directly under the text and

ARTISTS AID RED CROSS

Prominent Musicians Join in Concert at Munson Institute

The last in the series of three Red Cross concerts given under the auspices of the Munson Institute of Music was given at the Bay Ridge High School, Brooklyn, March 12. Lucille Collette, violinist, played, by request, the Vieux-temps Polonaise, into which she infused color and style. Marcus Kellerman, distinguished baritone from Richmond, Va., gave Kramer's moving "The Relief," dedicated to Mr. Kellerman, with fine effect. He also pleased with "If I Were a Rose," by Hesselberg; "Pilgrim's Song," by Tschalkowsky; Hadley's "Give Me Thy Hand, Sweet Child," and the "Ballad of the Bony Fiddler," by Hammond. Very charmingly done were "At Dawning," by Cadman, and "His Lullaby," by Bond.

Henrietta Turrell-Mentley, contralto, sang the Saint-Saëns aria, "My Heart at Thy Sweet Voice," "Contentment," by Salter; "The Star," by Rogers, and "One Golden Day," by Fay Foster, with rich expression.

Vladimir Dubinsky, 'cellist, played with artistry a Larghetto, by Handel; "At the Fountain," by Davidoff; a "Cantabile," by Cui; "A Song of India," by Rimsky-Korsakoff, and a Spanish Dance, by Popper.

Lawrence J. Munson, director of the Munson Institute and Robert A. Maclean accompanied very ably. A. T. S.

Busy Spring Season for Annie Friedberg's Bevy of Artists

Annie Friedberg reports an industrious spring season for her artists, most of them being booked for many appearances during April and May. Marie Stapleton-Murray will be heard at a festival concert with the Community Chorus in Hamilton, Ohio, on April 11, as *Marguerite* in "Faust." During that week Mrs. Murray will also sing at four Pennsylvania concerts. Mabel Beddoe, who

thus it is just as easy to play it as if the music were divided by bar-lines. The melody and Mr. Roy's harmonization of it is quite good; it might be used in a folk-song group in recital with good effect. The "rhythmical prose" text is printed in French and English.

"EASTER TRIUMPH." By Bruno Huhn. (Boston: Boston Music Co.)

A truly majestic Easter song is this new one by Mr. Huhn. It is written in his familiar, straightforward manner, with a good, natural melody for the voice and one of those solidly knit accompaniments, written with real musicianship. The song is climaxed admirably and should have many hearings. Editions for high and low voice are issued.

"Let All the World Rejoice." By Philip Greely. (Boston: Oliver Ditson Co.)

Mr. Greely, who, we believe, is either very modest about using his full name or unwilling to have his name associated with church music on account of the many bad musical compositions perpetrated in our country under the name of "sacred music," has written an unusually fine Easter song. The melodic nature of the song is strong and very engaging; the accompaniment shows a fertility of invention which is met with only too rarely in the church music of our composers. The song is published in high and medium keys.

A. W. K.

NEW MUSIC RECEIVED Songs

"The Hands that Are Holy." By Beatrice MacGowan-Scott. (Chicago: Clayton F. Summy Co.) "My Bonnie Boy." By Morris Hunter. (New York: Published by the Composer.)

Patriotic Songs

"We Are Coming." By John Philip Sousa. "Liberty Forever." By Enrico Caruso and Vincenzo Bellezza. (New York: G. Schirmer.)

For the Piano

"La Coquette." By Carl Wilhelm Kern. Op. 334. "Boat Song." By L. Leslie Loth. (Chicago: Clayton F. Summy Co.) "At a Lattice Window." By Louis Adolph Coerne. Op. 101, No. 2. (Boston: Boston Music Co.)

Easter Cantata

Mixed Voices

"Hail the Victor." By Alfred Wooler. (Boston: Oliver Ditson Co.)

has filled a great many engagements in the East and Middle West since the first of the year, is booked for the big spring concert with the Brooklyn Sängerbund on April 14. Alois Trnka, violinist, is to play at Union Hill, N. J., on April 21. All these artists are at the close of their first season under Miss Friedberg's management and will be with her for the coming year.

Announcement has been made by the Music League of America that they have made arrangements for the appearance in this country of Raoul Vidas, French violinist, early next season.

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CLEVELAND FLOODED WITH MUSIC EVENTS

Two Noted N. Y. Orchestras, McCormack and San Carlo Forces Visit City

CLEVELAND, OHIO, March 15.—Two symphony concerts, one orchestral matinee for young people, a popular young people's Sunday afternoon concert, a mammoth concert by John McCormack, on his Red Cross tour, one of the Singers' Club jubilee concerts, and a week of San Carlo opera have kept Cleveland music-lovers busy of late. Added to these must be mentioned two concerts at the Fortnightly Club with programs mainly of American music, and the popular monthly organ recital in the cathedral by Edwin Arthur Kraft, with Muriel Abbott, as violin soloist.

The New York Symphony Orchestra was the first to appear. Mr. Damrosch chose for the program Beethoven's "Eroica" Symphony, and Mabel Garrison, soloist of the evening, sang three arias (one as encore) with orchestra; one by Mozart, the Polonaise from "Mignon," and one from "La Traviata." In all her charm of voice and personality won complete success. For the Young People's matinee the subject, "Percussion Instruments," gave Mr. Damrosch opportunity for much interesting comment and illustration of peculiarly attractive sort from opera, ballet and descriptive overture. Josef Stransky, with the New York Philharmonic, presented the Rachmaninoff Symphony in E Minor, wisely reduced to forty-five minutes in length by skillful cuts. It lost thereby none of its appeal in surging masses of tone, huge crescendos and heart-searching melancholy. It was given a magnificent reading. Pablo Casals, as soloist, contributed the Dvorak Concerto, played with enchanting lightness, ease and finish.

John McCormack's audience in the Hippodrome numbered at least 5000 persons, 1000 of them seated upon the enormous stage. The manager, Brigid Gaffney, arranged that the gross receipts should be turned over to Mr. McCormack for his \$100,000 fund for the Red Cross, and the check amounted to over \$11,000. An auction of McCormack records, conducted by De Wolf Hopper with the as-

sistance of Charles Otis, realized \$3,000, none selling for less than \$75 and one realizing \$600, Mr. McCormack purchasing it himself for \$500 and then turning it over to Mr. Hopper to be sold again.

Jenny Dufau having gone to France, at the last moment Caroline Hudson was secured as soloist for the Singers' Club concert under Albert Rees Davis, the second of its jubilee year, the sensational feature of which was the unfurling of many flags of the Allied nations during the singing of "Rule Britannia," "La Marseillaise" and "Star-Spangled Banner." The club did beautiful work in the Elgar setting of Bret Harte's "Reveille," and Mrs. Hudson-Alexander's groups of songs were of great popularity.

The musical and artistic progress of the San Carlo Opera Company keeps pace with its financial prosperity. For a second time this season, under the local management of Mrs. Hughes, the seven audiences each week have crowded the Colonial Theater, and "society" as well as opera-loving Italians have filled the house. Marcella Craft as guest artist gave an exquisite presentation of *Marguerite* in "Faust" on Tuesday evening. She will sing *Nedda* in "Pagliacci" tomorrow afternoon. Her interpretations

are not only those of a singer and a fine actress, but of a cultured and scholarly woman. Elizabeth Amsden, in many parts, won great favor, *La Gioconda*, *Maliella*, *Carmen* and *Santuzza* being especially admired.

Other features were such excellent artists as Agostini, Antola, Royer, Di Biasi, Cervi and Salazar among the men; Edwige Vaccari, Stella de Mette, Marta Melis and Alice Homer among the women, with the admirably drilled chorus and competent orchestral direction of Carlo Peroni, and the good stage management insures interesting performances and fine educational opportunity for a host of young American opera-lovers in many cities. "Gioconda," "Faust," "Barber of Seville," "Jewels of the Madonna," "Rigoletto," "Carmen," "Cavalleria Rusticana" and "Pagliacci," with "Trovatore" for the closing night, formed the Cleveland repertoire. Italian benefits for war philanthropies were given on two evenings.

The Men's Music Teachers' Club in conjunction with its foster-child, the newly-formed Woman Music Teachers' Club, gave a dinner last Saturday evening at the Colonial Hotel. Leon Sampais of Toledo, as guest of honor, gave a piano recital replete with fresh and interesting numbers, showing immense technical control over his instrument.

A. B.

TACOMA HEARS LOCAL ARTISTS

Community Sings and Recitals Bring Many Singers Before Public

TACOMA, WASH., March 11.—The second Community Song Festival was given under the leadership of Ernest E. Sheppard, March 10, the Ladies' Musical Club chorus and an orchestra of forty pieces leading the singing.

A notable choir concert was given Tuesday evening at the First M. E. Church, under the leadership of Fritz Kloepper, baritone, who is director of music at the College of Puget Sound. There was a large audience and the choir and soloists sang in very fine form. Particular favor was accorded Mr. Kloepper in his Syrian Cycle, "A Lover in Damascus," a group of songs which stood out with distinction among other offerings. Each was given in masterly style.

Other soloists appearing were Mrs. Alan Cox, Earl Cook, Mrs. Ira Morton, organist, and Miss McQueen, pianist. A quartet—Mrs. Cox, Miss Strong, Mr.

Kloepper and Mr. Cook—gave "The Lion and the Lizard" and Mrs. Cox and Mr. Cook were heard in a duet. The choir numbers of special interest were "America Triumphant," which opened the program, and Offenbach's chorus, "Lovely Night." A noteworthy number in Mrs. Morton's organ group was the offertory from Batiste's "St. Cecilia."

Soloists appearing at the Ladies' Musical club concert, March 5, at the Tacoma Hotel, included Mrs. E. Franklin Lewis, one of Seattle's brilliant pianists, who played a Chopin group and compositions of Rachmaninoff, Arensky and MacDowell with scholarly ability. Violin numbers were given by Mrs. Paul Prentice. Tacoma soloists were Camilla Pessemier, Anna Ethelynde Read of the Annie Wright Seminary and Lucien Perrot, who gave a typical French group, with Rose Schwinn as accompanist.

A. W. R.

BLUEFIELD, W. VA.—Mrs. W. S. Patterson has been engaged as head of the vocal department of the Robbins-Greiser School of Music.

PROMINENT RUSSIAN SOPRANO WILL GIVE NEW YORK RECITAL



Helene Romanoff, Russian Dramatic Soprano, Who Recently Arrived in America

A RUSSIAN singer new to these shores is Helene Romanoff, who came from Petrograd several weeks ago and will be heard here in opera and concert. She has enjoyed sensational success in the Opera in Petrograd and was called the "soprano with the golden voice" by several important Russian music critics.

Mme. Romanoff was also a prominent figure in society in Russia. Her husband is a distinguished engineer, one of his great achievements being the building of an electrical railroad from Petrograd to the late Czar's palace at Gatchin, for which he was decorated and given a half million rubles. In connection with the war he has patented a scissors to cut wire of any size. He has also invented a mask against poison gas, which is being used in Russia, England and Rumania, and which he is now introducing to our Government. Mme. Romanoff is planning a recital in New York in the near future. While in California on her way to New York she donated 10,000 rubles to the Red Cross.

ROCKFORD ORGANIZES CHORUS

Organizations United as "City Singing Club"—Nevin Will Conduct

ROCKFORD, ILL., March 18.—At a meeting held at the Christian Union Church on the evening of March 11 the City Singing Club was organized with Ralph Hinchliff as president, A. S. Ruhl, treasurer, and Cora Wester, secretary. The new organization represents the community chorus, the former City Singing Club, the Rockford College Glee Club and men from Camp Grant.

The new club will be directed by Arthur Nevin, who is camp song leader at Camp Grant, and it is the intention of the management to present large choral works from time to time. Work will be started at once under Mr. Nevin's direction up Florio's "The Easter King." Private Arthur Kraft has signified his willingness to sing the solo parts in the work without remuneration.

At the meeting Mrs. Chandler Starr, appointed by the National Commission as Chairman of Music for Camp Grant, made an address in which she spoke of the place music had come to occupy in the army life both in camp and on the march.

Herschmann to Fill Important Dates in Baltimore and New Jersey

Among the important engagements of Arthur Herschmann, the American baritone, for April is another appearance in Baltimore as soloist with the Baltimore Oratorio Society chorus of 500 in "The Messiah," supported by the Russian Symphony Orchestra. Mr. Herschmann will also appear with the Woman's Choral Society of New Jersey, under Arthur Woodruff, April 12.

Brian Truchot Sings in Newburg, Ore.

NEWBURG, ORE., March 3.—Brian Truchot, a French-American baritone, appeared here in concert last night at the Masonic Temple. Mr. Truchot, who is a pupil of Harold Hurlbut, the New York vocal teacher, sang entirely in English and pleased a large audience by his rich tone and excellent singing.

Invited to Sing in Four Canadian Cities

LYDIA LOCKE

THE AMERICAN COLORATURA SOPRANO

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At the Buffalo Auditorium she appeared with

The Toronto Male Chorus

Before an audience of

5000

Has been engaged to sing in Four Canadian Cities. Conductor John Lund, the Orchestra and the enormous audience joined in the applause. The demonstration lasted several minutes.

On her return from Florida and Cuba early next month, Miss Locke will be available for further appearances.

APPLY TO HER MANAGER

M. H. HANSON, 437 FIFTH AVENUE, NEW YORK CITY

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcomed, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Asks That Violinists Present More New Works

To the Editor of MUSICAL AMERICA:

The reiteration by violin soloists of hackneyed programs, referred to by your critic, is an evil that cuts several ways at once and calls for serious attention. While it may be conceded that the bulk of the public welcomes numbers with which they are familiar, it does not follow that they will not listen with pleasure to works with which they are not familiar, and it must be conceded that the constant repetition of well-known numbers is a handicap to the advance of musical education. But its most serious result is that it works to the detriment of the creative artists by closing to a large extent one of the few avenues to which it is possible for him to reach the public ear.

There is a tendency to throw the blame for this condition on the creative artist and to dismiss the matter lightly with the remark that soloists do not play new pieces because they cannot find new pieces good enough to play. As a matter of fact, any composer who is trying to bring his work, published or in manuscript, to the attention of a soloist, can testify to the difficulty of getting any soloist to listen to his works and even, if the soloist takes the trouble of examining them and is pleased with them, he will usually decline with regret to play them, on the ground that the public does not like new things.

The wonder is that under the circumstances, composers, who themselves do not play their own compositions, take the trouble to write violin pieces at all. And if under such circumstances so many composers do write such good stuff for the violin, it is easy to imagine how much more fruitful they would be if they felt that they had a reasonable prospect of securing a hearing. I know of one violinist who has arranged a most interesting program of completely new works for a recital which he was to give this season, but which he has been obliged to postpone until next, and I can assure you that the attitude of this violinist alone has had a remarkably stimulating effect among composers of music for the violin.

If violin soloists generally would make a practice of presenting a certain number of new works during the season, the result would be very healthful. Their fear that the public would not listen with pleasure to new works is sufficiently dis-

proved by the welcome given to pieces by such composers as Mana Zucca, Severn, Küzdö, Spalding, Hartman, Hartmati, Schilkret and Rybner, which have been heard occasionally here and there.

Very truly yours,

EDWARD KILENYI.

New York, March 4, 1918.

Seeks Vocal Advice

To the Editor of MUSICAL AMERICA:

If consistent, could you give through your paper relaxing exercises for overcoming tension or rigidity or whatever term you wish to use for the pernicious and, I fear, not uncommon habit with singers of forcing, tightening and holding the muscles in the throat, especially when singing ascending passages? Any information you may give me in this connection will be greatly appreciated.

O. J. TOWLEY.

St. Paul, Minn., March 13, 1918.

MME. GALLI-CURCI IN FAREWELL CONCERT

Capacity Audience at Hippodrome Hears Diva's Last Program of Season

The mathematicians had their inning on Sunday afternoon, March 17, and ever so many pencils were worn to the quick in trying to give an answer to the question: "Who has had the largest Hippodrome audience, Mme. Galli-Curci or John McCormack?"

The fact remains that nearly 7000 persons heard the prima donna in her farewell concert of the season, and about 5000 more were turned away, unable to secure seats. An extra 600 were accommodated with seats on the stage, and a similar number occupied extra chairs in the orchestra pit and every other spot where an extra chair could be inserted.

In building her program the diva had chosen numbers which most effectively displayed the brilliancy of her coloratura, and a storm of applause greeted the opening offering, "Per la gloria," of Bononcini, which was followed by the old English song of Storace, "The Pretty Creature," the "Deh vieni e non tardar" from the "Marriage of Figaro," and the "Una voce poco fa" from the "Barber of Seville."

While the program announced that the "Bell Song" from "Lakme" would be given, there were printed inserts saying that Benedict's "La Capinera" would be substituted. However, Mme. Galli-Curci evidently made a last moment decision in favor of the "Bell Song," which rivaled in popular favor the beautiful "Shadow Song" from "Dinorah," with which the program ended. A Grieg song, "Under the Greenwood Tree," of Buzzi-Peccia, Massenet's "La Crepuscule," the Sibella "Ballata" and a group of French Bergettes were included in her programmed offerings, while the encores, of which at least half a dozen were given, did not end until a way had been cleared through the stage audience for the singer to appear, this time to play her own accompaniment for "Home, Sweet Home."

Manuel Berenguer, flautist, gave the Chaminade Concerto in D Minor and accompanied Mme. Galli-Curci in the "Shadow Song," Homer Samuels supplying his usual excellent accompaniments for the diva's program.

Mme. Galli-Curci will be heard in recital through the West and Middle West in the next two months, and will spend the summer again in the Catskills. It is said that during her ten appearances in New York she has sung to more than 50,000 people.

M. S.

A Biblical Query

To the Editor of MUSICAL AMERICA:

I read in your Open Forum an article by Martha van Pyl Streatham. In it she says she "knows the Bible from cover to cover." Will she kindly tell me where she finds the statement that cleanliness is next to godliness? I have studied the Bible some, but must have overlooked the sentence referred to.

Yours truly,

Mrs. STEARNS.

Lima, N. Y., March 11, 1918.

Deserves a Host of Readers

To the Editor of MUSICAL AMERICA:

Gladly continue my subscription. My students enjoy the paper more all the time. Surely you deserve a very wide circulation and a host of readers.

ANNIE M. P. BUNDY.

Topeka, Kan., Feb. 8, 1918.

FLONZALEYS IN CONCERT

Quartet Chooses Well-Known Works for Æolian Hall Appearance

For its third subscription concert of the season at Æolian Hall, Tuesday evening of last week, the Flonzaley Quartet bestowed its attentions upon a program of proven favorites.

If by reason of this the evening lacked in the excitement of novelty, it offered matter for solid enjoyment, to which the audience bore witness in vehement applause. Debussy's G Minor Quartet, Mozart's in D Major and the "American" Quartet of Dvorak were the offerings. One does not hear the first as often as in the days when Debussy quite over-crowded the spirits of strong men. Yet the work is beautiful, notably in its second and third movements, the latter of which does homage to César Franck. The way the Flonzaleys played it illumined it round with a halo of almost unearthly loveliness. And they wove a spell even more potent in the Mozart Quartet—which stands just below the C Major—while the Dvorak, which overflows with the milk and honey of melody and color, the four artists delivered with inimitable rhythmic precision, warmth and animation.

H. F. P.

DR. LULEK'S PUPILS HEARD

Cincinnati Has Opportunity to Judge Advanced Students' Efforts

CINCINNATI, OHIO, March 6.—The advanced pupils of Dr. Fery Lulek gave an excellent program in Conservatory Hall last evening. Dr. Lulek arranged the program to exhibit the results of his efforts since he came to Cincinnati, choosing the best singers of his large class. A high standard of vocal excellence was revealed and also a distinct musical style, reflecting great credit on Dr. Lulek's attention to this side of his teaching.

Those taking part in the program were Margaret Spaulding, Carrie Wright, May Hutton, Emma Burkhardt, Katharine Siegle, Elwin Smith, Gertrude Fozard, Clara Thomas Ginn, Carl Schiffeler, Emma Selmeier, Helene Turner, Irving Miller. In addition to a number of classics and foreign songs, the program included American songs by Nevin, Speaks, Hageman, La Forge, Salter, Dunn, Lyford and Home. The accompaniments were played by Gertrude Isenberg, Elizabeth Barbor and Norman Brown.

As all the singers appearing on the program had worked with Dr. Lulek for two years or more, they could be said to be real examples of his teaching, and their excellent work earned him many congratulations on this occasion.

Margaret Wilson Will Go to France

Margaret Wilson, daughter of the President, and a gifted vocalist, announced at the Wissahickon Barracks, Naval Reserve Force, at Cape May, N. J., that she is going to France, says a New York World dispatch dated March 16.

BROWN'S RECITAL A MEMORABLE EVENT

His Master, Auer, Among Capacity Audience Which Applauds

Violinist

Eddy Brown, Violinist. Recital, Carnegie Hall, Afternoon, March 17. Accompanist, L. T. Grünberg. The Program:

Beethoven, Sonata, Op. 47 ("Kreutzer"); Bruch, Concerto, G Minor; Beethoven, Romance in G; Beethoven-Auer, "Chorus of the Dervishes"; Cramer-Brown, "Rondino"; Arbos, "Tango"; Kreisler, "La Gitana"; Cui, "Orientale"; Bazzini, "La Ronde des Lutins."

It was a pleasurable thing to be present at Mr. Brown's last New York recital for this season for more than one reason. First, the playing he did was magnificent; second, he drew a capacity audience, which means a good deal, when one considers that he gave the recital in Carnegie Hall, and last—and assuredly not least—one had the privilege of seeing the master of these extraordinary violinists, Leopold Auer, sitting in his box and applauding Eddy Brown, expressing his enjoyment and approval of his disciple's performances.

The writer has often expressed himself about Eddy Brown's playing, so that little remains to be said. Mr. Brown's place is among the very best of violinists and he has ideals in his art. Barring his debut recital, he has on every New York program since performed a real violin and piano sonata, a proceeding which is only worthy of mention because so few of the day's violinists do it, fearing that it does not give them the opportunity for displaying their accomplishments. Mr. Brown knows better and in the "Kreutzer" Sonata last week he covered himself with glory. He played it with understanding, romantically, to be sure—why not? is not Beethoven the romanticist *par excellence*?—and with such finish that details came out that often are unrevealed, viz., his extraordinary manner of making pizzicato chords carry crisply to the audience, etc.

The Bruch Concerto was stirringly given, the other items likewise. Professor Auer could not ask for a more exciting performance of his Beethoven "Dervish Chorus" transcription, with its howling octaves! And virtuosity again was set forth glowingly in the "Tango," by Señor Arbos, erstwhile concertmaster (for one season) of our own Boston Symphony. Encores came at the close of the program, when the audience, enthusiastic and greedy, insisted on additions to the printed list.

Mr. Grünberg again proved himself a pianist of significant qualities, playing his part in the Beethoven Sonata with distinction and the accompaniments with fine taste and sympathetic feeling.

A. W. K.

Vera Barstow's Concerts

Vera Barstow, who has completely recovered from her recent indisposition, which kept her from appearing in public during the early part of the season, gave a recital for the Philadelphia Matinee Musical Club on March 17. She played at Washington on March 18 and then went to the Northwest to appear in a short series of joint recitals with Leo Ornstein, the last of which will be given at Duluth, Minn., on March 31.



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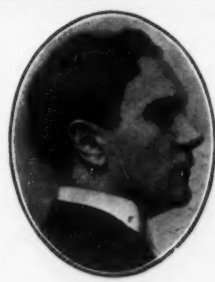
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ANNOUNCE PLANS OF EVANSTON FESTIVAL

Many Noted Artists to Be Heard in Program of Five Concerts

Complete plans have been made for the 1918 Music Festival to be held at the Northwestern University Gymnasium Building in Evanston on May 27, 28, 30 and June 1—four nights and a Saturday matinee—five concerts, the same as in previous years. The solo artists engaged are: Amelita Galli-Curci, coloratura soprano of the Chicago Opera; Lenora Sparkes, Marie Sundelius, sopranos of the Metropolitan Opera; Princess Tsianina, Indian mezzo-soprano; Nevada Van der Veer, contralto; Lucien Muratore, tenor of the Chicago Opera; Paul Alt-house, tenor of the Metropolitan Opera; Theo Karle, tenor; Emilio de Gogorza, baritone; Reinald Werrenrath, baritone; Arthur Middleton, bass, and Edgar Schofield, bass.

On Monday night, May 27, the opening night, a performance will be given of Edward Elgar's choral work "Caractacus," to be sung by the Festival Chorus of 600 singers. The solo artists for this evening are Marie Sundelius, Paul Alt-house, Arthur Middleton and Edgar Schofield. The entire Minneapolis Symphony Orchestra will furnish the accompaniments and Peter C. Lutkin will be the conductor.

Tuesday night, May 28, is termed artists' night, and Lucien Muratore will be the soloist of the evening. Mr. Muratore will make three appearances on this program and the Minneapolis Symphony Orchestra will furnish the orchestral numbers and accompaniments.

On Thursday night, May 30, will be given the premiere performance of David Stanley Smith's "Rhapsody of St.

Bernard." This choral work was published especially for this festival. It will be sung by the Festival Chorus of 600 singers, the Young Ladies' Chorus of 300 voices and the A Capella Choir of Northwestern University. The soloists will be Lenora Sparkes, Nevada Van der Veer, Theo Karle and Reinald Werrenrath. Peter C. Lutkin will conduct.

Saturday, June 1, at 2:15 P.M., the usual Children's Chorus of 1,500 singers from the Evanston grade schools, Wilmette schools and Glencoe schools will be heard in children's and patriotic songs. The children's cantata to be sung at this matinee will be "Hiawatha's Childhood" by Whiteley, and in this cantata the Children's Chorus will be assisted by Tsianina, the popular Indian mezzo-soprano. In addition to Tsianina's appearance in the cantata, she will sing a group of Indian songs. Emilio de Gogorza will also sing at this matinee and will make two appearances. Osbourne McConathy will direct the Children's Chorus and Emil Oberhoffer will conduct the orchestral numbers and accompaniments for the solo artists.

On Saturday night, June 1, Mme. Galli-Curci will be the soloist of the evening. The Festival Chorus will sing a number of operatic offerings under the leadership of Peter C. Lutkin, and the Minneapolis Symphony Orchestra will play excerpts from various operas.

The officers and directors of the Festival Association are: Harry B. Wyeth, president; Alexander O. Mason and Charles W. Spofford, vice-presidents; Walter B. Smith, secretary; John Hale Hilton, treasurer; Peter C. Lutkin, musical director; M. Cochrane Armour, Frederic Chamberlain, Henry S. Henschen, William F. Hypes, Chancellor L. Jenks, George S. Montgomery, Joseph E. Paden, Frank S. Shaw, Charles N. Stevens and Frederic P. Vose, executive officers; and Carl D. Kinsey, business manager.

CONCERTS IN BALTIMORE

Hulda Lashanska Welcomed at Peabody Recital—Red Cross Benefit Given

BALTIMORE, MD., March 16.—The initial appearance of Hulda Lashanska, soprano, at the nineteenth Peabody recital, Friday afternoon, March 15, on which occasion Bart Wirtz, cellist, a member of the teaching staff of the conservatory, was the joint recitalist, aroused much interest. The singer's beauty of tone production and convincing individuality of style were accorded much applause. Bart Wirtz presented the Klughard A Minor Concerto, the Schumann Adagio and Allegro, a Berceuse of Gustav Strube and an Andante of Goltermann. His work gained many admirers.

At a Red Cross benefit concert, given on Wednesday evening, March 13, at the Eastern High School, an attractive program was offered by Hazel Knox Bornschein, soprano, who sang songs of H. T. Burleigh, A. Walter Kramer and Liza Lehmann. T. P. McCommas, tenor, gave a group of patriotic and camp songs. Helene Broemer, cellist, and Felice Iula, harpist, played solo groups and also some charming ensemble numbers. Elizabeth Duncan was the accompanist.

The first concert of the season by the Goucher College Glee Club was given under the leadership of Alfred R. Willard at Catherine Hooper Hall on Saturday evening, March 16. Among the numbers on the program were "The Elves," by Franz C. Bornschein, the local composer, and Bendel's cantata, "The Lady of Shalott." Edna Dunham Willard, the Baltimore soprano and member of the teaching staff of the Peabody Conservatory, was the soloist.

Hans Kindler, cellist, and Elizabeth Gutman, soprano, gave a concert recently at Camp Meade. F. C. B.

Zimbalist in Poughkeepsie

POUGHKEEPSIE, N. Y., March 14.—A recital by Efrem Zimbalist, the violinist, was the second number in the annual course given by the Dutchess County Association of Musicians this year for the benefit of the Red Cross. The concert was given on the evening of March 13 and was attended by a large audience. Mr. Zimbalist was forced to give five encores. E. M.

Florence Nelson in Costume Recital

Florence Nelson, soprano, gave a delightful program of Irish songs in costume appropriately chosen for St. Patrick's Day at the Pleiades Club, New York, Sunday, March 10. Her numbers

comprised, "Wae Back to Erin," "Molly Brown" and the "The Kerry Dance." She received hearty applause for her splendid interpretations. Among other appearances scheduled for Miss Nelson is a recital with David Hochstein, violinist, at the Waldorf-Astoria, March 26.

HARTRIDGE WHIPP'S RECITALS

Many Appearances for Baritone During Spring Season

Two appearances in Baltimore within three weeks' time were effected by Hartridge Whipp recently. Mr. Whipp appeared there in recital on Feb. 20 before the Arundell Club, where he was received with great favor. Sixteen days after he received a telegram to take Arthur Hackett's place in the Peabody Institute series on March 8. He had just three hours' notice and had to telegraph his program, but appeared there on time and gave his recital, accompanied by Clara Ascherfeld at the piano.

On April 1 Mr. Whipp is to be heard in a concert in Bloomfield, N. J., with Lotta Madden, soprano, and Francis Moore, pianist. He also sings in New York on April 11.

Stojowski Aids Sinsheimers in Concert for Polish Children's Fund

The Sinsheimer Quartet, assisted by Sigismund Stojowski, gave a concert for the benefit of the Polish Starving Children's Fund, at Rumford Hall, on the evening of March 16. The program included Hadyn's Quartet in D Major, one by Schumann in A Minor and a Piano Quartet by Noskowski. The quartet played well and the Noskowski number, which was given for the first time, was made very effective by Mr. Stojowski's excellent ensemble work. Of the four movements of the piano quartet the second is the most interesting.

Two Brockton (Mass.) Engagements for Florence Ferrell

Mme. Florence Ferrell, concert soprano, is engaged to sing the soprano rôle in "The Creation" at St. Patrick's Cathedral, Brockton, Mass., Easter Sunday night. Harold F. Tripp, tenor, and Lev-erett B. Merrell, bass, are the other artists for the occasion. Mme. Ferrell has also been engaged as soprano soloist for a grand benefit concert to be given by the Musicians' Union of Brockton on April 7. An orchestra of 100 musicians will assist. Between these two events Mme. Ferrell will make a concert tour in the South.

MME. BODINOFF AIDS SOLDIERS

Danish Prima Donna Devotes Forty Per Cent of Earnings to Funds



Mme. Florence Bodinoff, Danish Opera Soprano

Mme. Florence Bodinoff, the Danish prima donna soprano, late of the Copenhagen Opera Company, has been singing in the United States for three seasons, touring the Middle West under her own management, being assisted by the Select Orchestra of Minneapolis and also the Minneapolis Symphony Orchestra. She has also been heard as a soloist with the most prominent symphony orchestras in the West. This season Mme. Bodinoff is donating forty per cent of her receipts to the soldiers' funds and war charities.

It was in Festival Hall, San Francisco, during the Exposition that Mme. Bodinoff had her first big success in this country, and she has been steadily working herself ahead. Mme. Bodinoff was originally a mezzo-soprano, but through hard endeavors has worked her voice up to a soprano voice.

When not engaged in concert tours Mme. Bodinoff is busy making Danish records for the Edison and Victor talking machine companies.

JOSEF ADLER'S BUSY SEASON

Many Engagements During Coming Weeks for Gifted Pianist

Josef Adler, pianist, is in the midst of a busy concert season. Among his many recent engagements where he received high praise for his excellent musicianship were appearances as soloist with the Globe Music Club on Feb. 20; with Herman Sandby, cellist, at Yonkers, N. Y., Feb. 21; in recital at Newark, N. J., Feb. 24; in joint recital with Willem Willeke, cellist, at Fredonia, N. Y., March 6; with Sascha Jacobson, violinist, at the Metropolitan, March 12, and in joint recital with Marcus Kellerman, baritone, at Woodmere, L. I., March 16.

His future dates reveal a joint recital with Willem Willeke, cellist, and Marcia Van Dresser, soprano, in New York, March 24; at the Bohemian Club recital to be given in honor of Leopold Auer, the celebrated violinist and pedagogue, on March 30, and in recital with Mary Zentay, violinist, at Carnegie Hall, on April 2.

Programs at Rialto and Rivoli

In honor of St. Patrick's Day, Mr. Rothapfel gave an Irish flavor to his musical program at the Rivoli by using selections from Victor Herbert's opera, "Eileen." The Rialto Male Quartet and a group of Irish dancers appeared in this number. Hugo Riesenfeld and Erno Rapee conducted. Herbert's "Irish Rhapsody" was the overture of the week at the Rialto, Hugo Riesenfeld and Nat W. Finston conducting. Joseph Martell, baritone, and Gladys Rice, soprano, sang.

Beryl Rubinstein will give his only piano recital of the season in Aeolian Hall, Thursday afternoon, March 28. Mr. Rubinstein, who has just returned from a tour of the Pacific Coast, will play works of Bach, Brahms, Liapounoff, Debussy, Ravel and Liszt.

FRIEDA HEMPEL IN SAN FRANCISCO

City Acclaims Metropolitan Soprano—Orchestra Begins "Pop" Concerts

SAN FRANCISCO, CAL., March 18.—Frieda Hempel made her initial bow to the San Francisco public on Sunday afternoon at the Columbia Theater, and there is only one opinion as to her success. This is being expressed in all sorts of superlatives, but it is safe to say that no artist who has ever sung here has won more unqualified approval. Her program ranged from the dainty "Daddy's Sweetheart" by Liza Lehmann to the "Theme and Variations" by Proch. The playing of Paul Eisler was fully equal to the demands of the accompaniments, while the two delightful solos, a Liszt Nocturne and Moment Musicaire by Schubert, gave pleasing variety.

A special "pop" concert was given by the Symphony Orchestra on Tuesday evening which filled the Exposition Auditorium to overflowing. Every seat was occupied and more than 1,500 persons were turned away after all available standing room had been sold. The program included several numbers by orchestra and the wonderful organ in which San Francisco has such pride. The soloists were Louis Persinger, violinist; Horace Britt, cellist; Kajetan Attil, harpist, and Edwin Lemare, organist. The last popular concert of the regular season was given on Sunday afternoon at the Cort Theater, every seat being occupied.

The Chamber Music Society presented one of their rare programs to an audience which filled the Italian Hall of the St. Francis Hotel on Wednesday evening, March 6. The offerings were a Brahms Quintette for strings and piano, Four Novelettes for strings by Glazounow and a Trio for flute, violin and cello by Mysliwecek, the latter receiving its first presentation in San Francisco. Louis Rovinsky has been acceptably filling the place of the viola player, Natan Firestone, who joined the army some time ago. The latter will, however, resume his position, as he has returned to the city after failing to pass the necessary physical tests.

Tina Lerner gave a recital at the Scottish Rite Auditorium on Wednesday evening and again established her supremacy as a pianist. Her program was well chosen and showed not only amazing strength, but an exquisite delicacy of technique.

Theo Karle repeated his success of a week ago on Friday afternoon, when he presented an especially attractive program at the Columbia Theater. He was assisted by William Stickles, who also won much praise for his accompaniments.

The San Francisco Musical Club at its last meeting presented an especial attraction in a "Modern Suite" by Josephine Crew Aylwin, a local composer. The piano score was delightfully interpreted by Maude Wellendorf. Marian de Guerre, pianist; Mrs. Zoe Blodgett Mott and Mrs. Mary Anderson Johnson, vocalists, contributed acceptable numbers, with Mrs. A. A. Jayne and Mrs. Paul Jarboe, accompanists. E. M. B.

Newly Organized Sapin Vocal Trio Makes Début

BOSTON, March 11.—The Sapin Trio, recently organized, consists of Marguerite Neekamp and Marion Clapp, sopranos, and Mme. Cara Sapin, contralto. At a recent concert given before the Woman's City Club of this city the trio made its first public appearance and was heartily received. Through the spring and early summer this organization will be available for concerts throughout New England.

Elsa Fern MacBurney, soprano, gave a costume recital, March 8, in the MacBurney Studios, assisted by Pauline Findlay Athay, who sang with her in some duets. The blending of the two voices in the "Duet of the Flowers" from "Madama Butterfly" was exquisite. Mrs. MacBurney's solo numbers exhibited her fresh, sweet, clear voice, excellently schooled.

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NATIVE COMPOSERS HEAR THEIR WORKS

Program of Witmark Publications Presented at Wanamaker Auditorium

A large audience heard the concert given at the Wanamaker Auditorium, New York, on Thursday afternoon, March 14, of the publications of M. Witmark & Sons. J. Thurston Noë, organist, opened the program with Victor Herbert's "March of the Toys" and "Yes-terthoughts." The rest of the program was devoted to songs, accompanied in the majority of cases by the composer at the piano.

Although it is not generally known, the house of Witmark has, in addition to publishing successful comic operas and music of a lighter nature, been publishing recital songs for a period of years, and to-day it is active in devoting much energy toward the development of this side of its catalog. Thus, one of the best of American composers, Harvey Worthington Loomis, was present with his songs "Awake" and the popular "A Little Dutch Garden," sung by Mme. Buckhout. Frank Tours, of "Mother o' Mine" fame, appeared for his "Son of My Heart," "No Voice But Yours" and "Norah McCall," sung by Charles Norman Granville.

Frederick W. Vanderpool had two groups of songs, sung by George Reimherr, including his appealing "Love and Roses" and "I Did Not Know," as well as his "Songs of Dawn and Twilight." Mr. Reimherr also sang Arthur A. Penn's "The Magic of Your Eyes," which was greatly enjoyed, "Sunrise and You" and "Within the Leaves."

Samuel Gardner, better known as a concert violinist than as a composer, proved his right to a claim as a creative musician in his song "Bird, Say Whither Thy Flight" and "The Secret," sung by Lillian Elliot. Gordon Kay sang two groups by David W. Guion, including three negro spirituals. James Alderson introduced "Freedom for All for Forever," by Lieut. B. C. Hilliam, Canadian Field Artillery, which the audience received enthusiastically. He also sang two other Hilliam Songs. Lieutenant Hilliam was unable to be present to play the accompaniments and his place was taken by Muriel Pollock, who later was an able accompanist in a group including her own "After," W. Keith Elliott's "Spring's a Lovable Lady," Clay Smith's "Sorter Miss You" and Zo Elliott's "There's a Long, Long Trail," these sung by Genevieve Finlay-Stewart. The concert was successful in every way and applause was hearty, singers and composers sharing the audience's approval.

A. W. K.

ROCHESTER ORCHESTRA HEARD

Ludwig Schenck's Forces Give Excellent Concert—Soprano Makes Début

ROCHESTER, N. Y., March 14.—The Symphony Orchestra, Ludwig Schenck, conductor, gave the second of the season's series of three concerts at Convention Hall on Monday evening, March 11, to the largest audience the orchestra has ever had. It is estimated that there were between two and three thousand people present and they were a very appreciative audience. The soloist was Maisie Dana Hochstein, soprano, who made her first public appearance at this concert. Mrs. Hochstein has a voice of excellent timbre, clear and pure in quality, with a good range and good carrying power, and her interpretative ability was well shown in the aria, "Elsa's Dream" from "Lohengrin," which she sang with charm and deep feeling. Her group of songs later on the program, in which she was accompanied by Mary Ertz Will at the piano, were equally well rendered. She had to respond with an encore. The orchestra's numbers were the Prelude to "Lohengrin," Svendsen's Symphony in D Flat and "A Southern Fantasy," by Humiston.

Harry Schatz, a young violinist, exhibited great talent in a recital given by him at Prince Street Hall on the afternoon of March 8. He is a student at the Institute of Music. His playing shows excellent tone quality, good technique and a keen understanding. He was assisted at the piano by Helen Murphy. Millicent Matson, a young girl with an unusually well placed, high soprano voice, also took part in the program.

There was a meeting of the Monroe County Chapter of the New York State Music Teachers' Association on Monday evening, March 11, at the studios of Mr. and Mrs. Edgar Rose. A paper was read by Jay Mark Ward, tenor and choir-director at the Second Baptist Church, entitled "Removal of Vocal Restrictions," which proved interesting. A musical program was furnished by Mr. and Mrs. Harold Smith, who each sang a group of songs and then were heard in several duets, accompanied at the piano by Walter H. Carter, president of the chapter. There was a large attendance of members and guests.

M. E. W.

New York Symphony Gives Final Concert in Brooklyn

The final Brooklyn Saturday concert by the Symphony Society of New York was given on March 16 to a capacity house. It was a departure from the usual concert in that the program was composed principally of dance music, and interpretative dancing was given by Roshanara and her dancers. Mr. Damrosch conducted the orchestra for the Kalinnikoff

reception at every appearance on the stage. At the conclusion of the concert the demand was so insistent that she came back and sang charmingly the "Land of the Sky Blue Water," and even then the audience would not be satisfied until she sang "Carry Me Back to Old Virginny."

Sig. Stefano proved himself a gifted artist on the harp and Eleanor Scheib accompanied the singer excellently.

W. G. O.

JERSEY'S FREE CONCERTS

City's Public Schools Crowded by Inter- ested Sunday Audiences

JERSEY CITY, N. J., March 18.—Permission to resume the series of free Sunday concerts in the auditoriums of the Jersey City Public Schools was granted early in March to the music committee of the School Extension work and three fine programs have been given in March under the direction of Mrs. E. A. Ranson, Jr., chairman.

For each of these an audience of over 1000 has crowded the hall of the school, which has been selected for that particular concert. A different section of the city is taken each week, so that all neighborhoods may have opportunity to hear these programs, and so eager are the men and women to hear this music that they fill the halls long before the hour for the program.

Sunday, March 24, the big hall of

School No. 24 held an appreciative audience which listened to two of Jersey City's talented musicians.

Katherine Stang was the violin soloist. She is a graduate of the Christiana Kriens school and has been on a number of concert tours this winter, and her Jersey City friends have had little opportunity to hear her at home. Although but a young girl, she has talent and power. The soprano was Edith Finkeldey, a young student who has her home in Jersey City and who sang a number of songs pleasingly.

For March 17 the program was contributed by John Shanahan, a violin pupil from the Kriens studio, and Joseph McKinley, baritone of the quartet of the First Congregational Church; also piano numbers by six young women of Jersey City, who are pupils of Mrs. Bula Blauevelt. They played several compositions on two pianos, this program being given in School No. 32, where the hall seats over 1200, and it was filled.

The Sunday before, the concert took place in School No. 34, when Irene Virginia Baldwin, a young Southern student, gave a number of solos with Maurice La Farge at the piano. Others on this program were Mr. and Mrs. Jacob Rittenband, violin and piano, and Arthur Keegan of Jersey City, who played piano numbers.

The committee plans to give the concerts each Sunday until warm weather, probably through April and May. They are absolutely free to the public.

A. D. F.

Symphony No. 1 and Von Blon's "Whispering Flowers," beautifully played, and then handed over the baton to his assistant, Victor Kolar, who conducted the rest of the program. Roshanara captivated in a Burmese "Court Dance of Greeting," C. Gilbert's "A Burmese Boat," Alexander Maloof's "The Moon Flowers," a Classic East Indian Nautch, to music by Ratan Devi, and Doraswamy's "Harvest Dance." Other numbers by the band were two Brahms Dances, and the Scherzo from the Symphony "In the Forest," by Raff.

A. T. S.

SONG FEST AT CAMP LEWIS

Under Robert Lloyd, New Song Leader, Men Give Fine Concert

TACOMA, WASH., March 12.—A song fest was held at Camp Lewis to-day, when 3000 men were mustered in the Liberty Theater, under the leadership of Robert Lloyd, the new camp singing instructor. The songs were all good camp melodies and snappy marching tunes, tending to put vim and cheer into the men. Orders have just been issued by Major-General H. A. Greene, commander of the cantonment, for the men to report for singing practice as a part of their regular drill and routine. Hugo Kirkhofer, teacher of voice from California, has arrived at Camp Lewis as a Y. M. C. A. singing instructor assigned to the camp. He will aid Mr. Lloyd in making the Ninety-first a real singing division.

Music at the Hostess House, which has become a delightful feature every Sunday afternoon, introduced for the second time Mme. Lida Schirmer of the University School of Music, department of voice, in which she is the director. Mme. Schirmer was given an ovation by the soldiers. She was accompanied by four of her university pupils, two of whom are young girls of the Delta Gamma fraternity—Elizabeth Starr, soprano, of Seattle, and Alta May Clarke, contralto, of Portland, Ore.

A. W. R.

ALMA GLUCK IN RICHMOND

Soprano Delights Huge Audience in Varied Program

RICHMOND, VA., March 15.—Before an audience that filled the City Auditorium, Alma Gluck, soprano, assisted by Sig. Stefano, Italian harpist, gave a concert here March 11 that thoroughly delighted every one present. Mme. Gluck is a prime favorite in Richmond. The charming singer is greatly beloved here, and in turn she is so fond of the people of this city and state that she named her little girl "Virginia." She has always attracted capacity audiences and her appearance here this week was no exception; the house was practically sold out. The singer was given the most cordial



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A Lesson Hour with Rudolph Ganz, the Swiss Piano Virtuoso—Defends Technical Studies but Has Small Regard for Czerny—American Training for Beginners Has Great Advantage Over European, He Says—Wants Artists to Play Familiar Compositions for Public—"Ensemble Playing Is the Secret of Musical Atmosphere"

By HAZEL GERTRUDE KINSCILLA

THE aims of all true artists may be the same, but every one of them arrives at his own end by different roads, "we see it all from different angles," said Rudolph Ganz to the writer during his recent visit in Lincoln, Neb.

Some one has said that the most difficult art known to art is to teach art, but, according to Mr. Ganz, it is also the most interesting. "The main object of teaching is to eliminate effort, to teach students to think, study, play, and sit without effort. These are the conditions on which one can start to do real work. My new angle of teaching, something for which I have been fighting, is to teach in such a manner that a pupil who has studied, say, a Beethoven sonata, with me shall not have studied a Beethoven sonata with me, but the Beethoven sonata style, and can thus interpret all the Beethoven sonatas. In similar manner, he will have studied the Bach style, not a Bach composition. This will require, of course, great concentration and application, but one does not primarily study music to be entertained, but the entire body should be in one's study.

"I shall even teach, from now on, Bach, Beethoven and Chopin scales and finger exercises. How will I do this? Well, take the five-finger exercise, for instance. When a teacher asks a new pupil for a five-finger exercise almost invariably he or she will play 'C-D-E-F-G.' Now, I have some new five-finger studies which should prove of great benefit to a student if thoughtfully practiced.

"I would have him play a study in which I include first five chromatics (C C-sharp D D-sharp E); five diatonics (C-D-E-F-G); five whole tones (C-D-E F-sharp G-sharp); five notes of the diminished seventh chord, four even steps (C-E-flat G-flat B-double-flat C), and five notes of the dominant ninth chord (C-E-G B-flat D). This study would then be practiced with varied touches, staccato, semi-staccato and legato, and with different and inverted fingerings. I would have a pupil make it a study for the thumb especially, really making a finger out of the thumb. I would alternate the thumbs of the left and right hands in playing the exercise; it might be played with fingerings 1-2-3-4-5, 2-1-3-4-5, 2-3-1-4-5, etc.; there is hardly a limit to the possible varieties. Then I would have the study played in different styles, with a Beethoven technique, a singing tone-quality; with a Bach technique, non-legato; with a Chopin, or colored technique. Then I would have the student transpose this study, playing it from every key, black or white, within the octave. The student must, indeed, use his brains. Scales should be studied with the same varied touches and styles, for scales without brains are useless. Then the student, when he takes up a Chopin composition, will play, not a piece, but the composer."

Need of Technical Studies

"Technique and technical studies are necessary for teaching, in spite of the remarks made against them by some very fine players. These same players are consistent, too, for in their teaching they take all such things for granted, having no formulated plans, and what is the result? A teacher must not take anything for granted. To be able to write well one must learn to spell, and must study grammar (form); to be able to play well, one must practice scales and arpeggios.

"I would teach a beginner in this same manner, only adapting the instruction in quantity, and perhaps in the manner of

presentation, to the child's requirements. A child can at least play a five-finger exercise in two colors, and if a little girl hears it played *forte* and *piano*, she already has some mastery of tone color. Contrast produces expression, and *mezzo-forte* is the enemy of all art. Someone who has had a few lessons can play the five-finger exercises I have suggested in thirds, coloring, or bringing out in



Rudolph Ganz, the Swiss Pianist, Who Gives Some Practical Advice to Students

contrasting clearness, the different voices; or color exercises may be made by coloring the third in all chords founded on tones of the C scale, all fifths, octaves, and tonics. There is no limit to the possibilities. When such studies are pursued there will be more taste evident in the playing of pianists.

American Training

"America should be very proud, for nowhere in Europe can such training for beginners be secured as right here in America. No nation has done so much to introduce elements of harmonic and theoretical instruction into the teaching of the young. The many fine systems springing up over the country are a step in the right direction. The young must be well-grounded, for systematic instruction and practice during the early years is a capital upon which the artist draws during all his public life. It has been said that we have no American musical traditions, but that cannot obtain much longer, for now our so-called second generation of musical training is appearing. Many of our present-day students are the children of musical or artist parents. The talent found in the United States now compared to that of ten or fifteen years ago, shows a marvelous growth.

"After scales and five-finger exercises have been somewhat mastered, simple studies in thirds, sixths and octaves should be added. Single simple studies done without printed notes are always better than complicated etudes, at first. The hand position in sixth studies prepares for octaves. Hand position in various keys should become automatic. The C Major chord has personality, not alone in sound, but in hand position, as well. One must always work for the mental elimination of unused fingers.

"Pedal legato is another fascinating study. I teach ear training and pedal legato often at the same time, working, for instance, on the C scale to produce, through the aid of the pedal to carry the tone, the same results, no matter how simple or how complicated the fingerings used, the scale to be played *forte* and

with singing tone. The second Moscheles etude is a fine one for pedal legato, and one may introduce varied colorings by holding the fifth, the fourth, or the second fingers.

"I teach the old-established fingerings of the scales, but also recommend the use of symmetrical fingerings. Taking D nearest Middle C for the center of the key board, train the hands from there in opposite or contrary motion, not parallel. All chromatic scales in the various fingerings may be taught this way with splendid results. These also should be practiced slowly, with variety of touch, but without effort.

"So that one may not, however, make a hobby of pedal legato, I have my pupils practice often without any pedal at all, making the fingers sing. I say to a pupil, 'Be an organist,' often when he practices a Chopin nocturne without pedal, for only in that way can he know exactly where he stands in regard to singing tone.

His Favorite Studies

"I seldom use Czerny, for I think his studies should be as dead as he is—they really are! Some Cramer I use to prepare for Chopin Etudes; Clementi, to prepare for Beethoven, for whoever can play a Clementi study correctly can play a Beethoven sonata. The Moscheles Etude, Op. 70, is nearest in style to Chopin. Moscheles Etude, Op. 95, is wonderful for the development of style. Of the Henselt studies, I like Op. 2, No. 1 (in D Minor), and Op. 2, No. 5 (in C sharp Minor) for stretching the hand. The Rubinstein E flat Major and C Major Etudes are splendid wrist studies. Among the modern Etudes those by my friend Blanchet include splendid double-note studies. These are original etudes, not transcriptions of others, and equip one with a very modern technique. They are built on the new idea of naturalness and their study will bring about a tremendous development of the fourth finger.

"I believe it is the absolute duty of all public performers to have upon their concert programs at least one group of compositions of the modern school. The living have as much right to be heard as the dead. Their works may not live long, but these same composers may develop and someone must give them a hearing to aid in that development. I am considerably interested in modern music, but never, I hope, to the exclusion of the old classics. This recalls a real happening which took place some little time ago.

"A young lady came to see me about lessons. She had written a delightful letter and I looked forward to meeting her and hearing her work. When we began to talk she said, 'Mr. Ganz, I am so anxious to study with you. You are a modern thinker, and I consider you one of the most modern of the musicians.' 'Yes,' I said, 'I am interested in modern music.' 'Well, that is just what I want,' she replied, 'for I am so sick and tired of Bach and Beethoven, and Chopin is too sweet for anything!' I interrupted her: 'My dear young lady, you are in the wrong house, what you need is to see the doctor.'

Meeting Popular Taste

"One must accommodate themselves to their audiences somewhat in the matter of program building. One may often have a tremendous success by including in one's program several of the little well-known classics, as, for instance, the Mendelssohn 'Spring Song,' or 'Spinning

Song,' and many others which might be mentioned. These are so seldom played by artists as to be almost novelties. In this way one may help to educate the students and perhaps some of one's younger colleagues. For in anything as much studied as the Mendelssohn works the form is comparatively simple and the student knows just what he is hearing. He has time, because of this, to notice the beauty of the melody-playing of the artist, the delicacy of accompaniment or other special features of the performance, and goes home with two or three definite recollections to imitate. Then, too, the 'tired business man,' who is taken to the concert, you know, is entitled to enjoyment if he comes, and he may not care for an entire evening of the 'so-called' intellectual music. I am not sure the public wishes to have its tastes 'elevated.' One must reach the musical Bolsheviks—those who know no one over them.

"A student should never practice when he is tired. Four or five hours a day are enough for the average student to practice—that is, unless he wishes to play faster than anyone else. When one is tired of practicing, one should rest for a few minutes, should leave the piano and read *MUSICAL AMERICA* for a while," Mr. Ganz added, with a smile.

"Ensemble playing is the key to musical atmosphere. It is in one's work with others that he first creates musical atmosphere. One must be very far along indeed to be able to do so as a soloist. Improvisation is the enemy of the amateur. Sight-reading should be studied, and in doing this try to give musical form and expression to the works being read. One should play as though he were creating the music. I believe in the use of the metronome, it can be made very helpful to the student; in fact, I often ask my pupils to play scales with their right hand and have the left hand playing on lower C of the piano, acting as a metronome, the right hand playing one, two, three or four to a beat of the left. One can acquire needed velocity in a much shorter time with a metronome than without, starting slowly and advancing the metronome in three different speeds so that one will feel the difference in speed.

Bach as Memory Aid

"When taking up the study of a new piece I always play it through very slowly, 'sight-reading' it; I see the form of the piece. Then I work out the various difficult passages, then go through it as a whole, memorize it at once, and then work out more definite interpretation. There are many different ways to memorize, but for good mental discipline I recommend the memorizing, away from the keyboard, of the Bach Two-part Inventions, as one can in these hear the voices or melodies mentally. Mental practice is a very practical part of one's work while on tour. One may have access to an instrument for hours, and one can do wonders if he will at times look thoughtfully at his printed music, studying it, and at other times visualize the pages before him when without notes.

"I wish all parents and guardians were as willing to have the children taught well, maybe without 'pieces' for a while, as good teachers are ready to teach them. You may say, in closing, that I think there are a lot of gifted young ladies in the world, but that they should have no mothers. When they are dead there should be placed on their tombstones: 'Here lies a talented young woman, but—she had a mother!'

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Mannes Play in Jacksonville, Fla.—Form Community Chorus

JACKSONVILLE, FLA., March 18.—An event of unusual interest to the music-lovers in Jacksonville was the sonata recital given by David and Clara Mannes at the Woman's Club on the evening of March 4, under the auspices of the School of Musical Art. Jacksonville has organized a community chorus, which was heard on Sunday afternoon, March 17, in Confederate Park. The chorus was under the leadership of Lyman P. Prior of Jacksonville and was accompanied by the military band from Camp Johnston.

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OTTAWA, KAN.—Olga Eitner, a fifteen-year-old violinist, was heard in recital recently, assisted by Hazel True, pianist.

SALEM, MASS.—Philip Bruce, the Boston tenor, has been engaged as soloist at Grace Episcopal Church here.

NEW YORK CITY.—Harold Bauer and Pablo Casals will give their only sonata recital of the season in Aeolian Hall Sunday afternoon, March 24.

URBANA, ILL.—Three interesting organ recitals have been given recently at the University of Illinois by J. Lawrence Erb and by Edna Treat.

SALT LAKE CITY.—P. Melville Peterson has been chosen by the Utah State Textbook Commission to outline a course of study in music for the State schools.

WASHINGTON, D. C.—Felix Garziglia, pianist, was heard in a recital at the Arts Club, giving an excellent display of his technique and interpretative powers.

KOKOMO, IND.—Washington's Birthday was observed in the public schools by a special community sing under the direction of Jennie Merrell, instructor in singing, and Maizie Ingels, instructor in history.

AYER, MASS.—Among the many musical treats that have been supplied the soldiers at Camp Devens, a most enjoyable one was the recital of songs given by Edith Kingman, a soprano from Boston, on Tuesday evening, March 5.

TALLADEGA, ALA.—The Music Department of Talladega Conservatory presented Joseph H. Douglas, violinist, in recital recently in De Forest Chapel. Kate W. Peck, soprano, was heard in a solo with obligato by Mr. Douglas. Prof. C. R. Diton was accompanist.

NEW YORK CITY.—An unusual concert is announced for Aeolian Hall Saturday afternoon, March 30, when the Flonzaley Quartet, the Trio de Lutèce, Mme. Helen Stanley, Jacques Thibaud and Maurice Dumesnil will give a concert under the auspices of the American Friends of Musicians in France.

LEOMINSTER, MASS.—Fully \$400 was realized here on March 8, when local society people presented "The Wishing Ring," a musical fantasy, for the benefit of the Red Cross. The leading parts, taken by local people, were cleverly played, and the chorus of 300 was well drilled.

ST. JOHNSBURY, VT.—Mrs. B. U. Wells gave a piano recital, March 9, and the program was greatly enjoyed by a large audience. Mrs. C. A. Brodiem offered a vocal solo with violin obligato by Harold Wells. Others assisting were Mrs. F. N. Aldrich of Derby and Ruth Jeune of Newport.

FAIRMONT, W. VA.—The choir of the First M. E. Church gave a concert recently under the direction of W. D. Barrington. Solos were offered by Edna M. Jacobs, Ethel Toothman, Rev. C. E. Goodwin and Mr. Barrington. The accompanists were Eliza Schulken and Katherine Moore.

MILWAUKEE, WIS.—Dr. Daniel Protheroe and his daughter, Mrs. Protheroe Axtell, recently gave a joint recital at Arion Hall. The father and daughter were heard in groups of songs and duets, scoring a particular success with Dr. Protheroe's setting of "The Passage Bird's Farewell."

RUTLAND, VT.—Robert D. Williams, organist of Trinity Church, who has resigned to go to a church at Newburgh-on-the-Hudson, was recently given a farewell reception by the Rutland Music Teachers' Association. B. A. Brehmer, leader of the Community Orchestra, is to succeed Mr. Williams as organist at Trinity. Mr. Williams has given many recitals throughout Vermont.

WATERLOO, IOWA.—Two piano recitals were given recently by Waterloo teachers. Edith Wyant presented twenty-six of her pupils in a piano recital. Papers on music topics were given by Christie Tollefson and Helen Nauman. Gertrude Bayless gave a recital at which thirty-one piano pupils played.

PARKERSBURG, W. VA.—The Citizens' Concert Band gave a concert recently before a crowded house at the Camden. Solos were offered by Sergeant Burdette of the 150th Infantry Band, Mrs. Mendenhall and Emmons Lytle. Director Tredway of the band deserves much credit for the work of his organization.

ZANESVILLE, OHIO.—The Treble Clef Quartet, recently organized in this city, has given several interesting concerts. The quartet is composed of Cora Jean Geis and Mrs. Katherine Bauman Geis, sopranos, and Annie Charlotte Lauck and Mrs. Sue Bradshaw Paul, contraltos. Mrs. Louise Mylius Pfister is accompanist.

SAN FRANCISCO, CAL.—The advanced voice students of Donald Maclean were heard in an interesting recital on Sunday evening. Those appearing on the program were Florence Warden, Ann Buchanan, Marie Smith, Orvilla Pauw, Grace Sanborn and H. Phillips, F. Richards, Lawrence Cook, Leland Peoples and Donald Maclean.

FAYETTEVILLE, ARK.—A series of organ recitals is being given on three Sunday afternoons, at the First Christian Church, by Henry Doughty Tovey of the University School of Music. The first recital of the series took place on March 3, when Mr. Tovey was assisted by D. C. Hansard, violinist, in the interesting program presented.

DENVER, COL.—Mrs. Edward MacDowell appeared at the Wolcott Auditorium recently in a program of MacDowell's compositions. She was assisted by Mrs. Roblin H. Davis, contralto, and Mrs. Harry Bellamy, soprano. Mrs. MacDowell gave excellent interpretations of Mr. MacDowell's music and her talk added interest to her program.

WARREN, OHIO.—A pupils' recital was given at Dana Hall, March 13, and marked the 1912th program to be presented by Dana's Musical Institute. Those who appeared were Gertrude Patton, Rose Moore, William Jenkins, Evelyn Bloch, Mildred Sever, L. V. Ruhl, Edwin Hall, Florence M. Carter, Verna Stratton, Andrew G. Clemmer.

POTSDAM, N. Y.—The annual concert of the Potsdam Normal Orchestra, Richard M. Tunnicliff, conductor, was given at the opera house on the evening of March 7. Solos were offered by Elma Hancon, soprano; Lois Munger and Merrill McEwen, violinists; Merle Johnston, trombone, and Paul Oliver, flautist. Helen Hosmer was accompanist.

BOSTON.—At a concert given by the advanced students of the New England Conservatory on Tuesday afternoon, March 5, the following students were heard, accompanied by the Conservatory Orchestra, conducted by Wallace Goodrich, dean of the faculty: Helen Wegmann, Douglas Kenney, Jessie Fleming and Lillian Puthuff, pianists; Esther Shultz, contralto; Earl Oliver and Frank Siple, baritones.

PARKERSBURG, W. VA.—A recital was given recently by the pupils of the Central Conservatory of Music. Those taking part were Anna Baker, Nina Logan, Virginia Langfitt, Catherine Rose, Goldoe Boso, Katherine Kincheloe, Ethel Roush and Torrence Lytle. Members of the faculty who assisted in certain numbers were N. Strong Gilbert, director of the conservatory; Carl Mohler, Lois Hull and Bessie Tonge.

TACOMA, WASH.—A lecture-recital of special interest on Russian music was given in Tacoma by Mrs. Lily Louise Van Ogle of Seattle on Feb. 25. Illustrations were given of the early folk

songs which have become the basis of the operas of the modern Russian composers. Mrs. Frederick A. Rice opened the program with two beautiful songs by Rachmaninoff and Tchaikowsky.

PITTSBURGH, PA.—A musical tea was given on the afternoon of March 1 at the residence of Mrs. A. E. Richter. The program was offered by the Holmes School Orchestra, conducted by Clarissa Hunter. Others heard included Arthur Bodycombe, Mrs. Edith Harris Scott, Fay Johns, Mrs. Leora Sage McKennan, Mrs. George H. Young, Helen Howard, Ruth Kline, Anne Marlin and Mrs. Harper H. Smith.

MINNEAPOLIS, MINN.—The free concert at the Minneapolis Institute of Arts on March 3 was given by a vocal quartet consisting of Ebba Norman, soprano; Lael Johnson, contralto; Alfred Nelson, tenor, and Clarence Scheibe, bass, with Otto Meyer, violinist; Adolph Ekstrom, pianist; Gilbert Nyman, baritone; George Main, tenor, and Elsie Henke, accompanist. A varied program was well received by a large audience.

BURLINGTON, VT.—A Choral Society has been formed here, with Edward J. Beaupre as leader. The executive committee consists of William T. Riley, Mrs. P. E. McSweeney, J. Henry Lavigne, Arthur Rousseau, Mrs. Oliver Martin, Arthur St. Pierre, Agnes M. Dooley, E. B. Corley, Mrs. Frank Frechette, Mrs. Napoleon Thomas, Lillian Magner and T. B. Wright. It is several years since Burlington had a choral society.

NEWARK, N. J.—The Contemporary Ladies' Quartet, consisting of Florence Robrecht and Charlotte Kirwan, sopranos; Mollie Chapin Ely and Josephine Baney, contraltos, assisted by Lillian Jeffreys Petri, pianist, gave the fourth community concert at Robert Treat School on March 8. The quartet sang numbers by Fay Foster, Mrs. Beach and Geibel. On March 7 Herman Epstein gave his third lecture on Wagner's "Nibelungen."

AYER, MASS.—One of the most enjoyable concerts for the soldiers at Camp Devens was a joint recital given recently by Grace Bonner Williams, soprano, and William Gustafson, a basso, well known in Boston and New York, who is now stationed at Camp Devens. Both Mrs. Williams and Mr. Gustafson were cheered by the large audience of soldiers. Miss Wilhelmina Kenniston played artistic piano accompaniments for both singers.

UNIONTOWN, PA.—The Uniontown Music Club gave a musicale recently at the residence of Mrs. Jesse L. Kauffman. The program was devoted to works by Bohemian, Polish and Russian composers. Those taking part were Mrs. Howard King, Florence Waller, Mrs. A. B. Crow, Florence Lemmon, Mrs. P. F. Smith, Hortense Frank, Mrs. A. E. Mead, Guy L. Hague, Mrs. C. H. Laclair, Mrs. Willard O. White, Mrs. L. W. Brownfield and Helen Woodhall.

BOSTON.—Norman Arnold, tenor, was heard for the first time recently at the studio of his teacher, Arthur Wilson, by E. G. Hood, conductor, and Mayor Crowley of Nashua, N. H. A few days later Mr. Arnold received word from Mr. Hood that the executive committee of the Nashua Choral Society had accepted their recommendation to engage Mr. Arnold as principal tenor for the Nashua Spring Festival, May 9 and 10. Mr. Arnold will appear in all three concerts of the festival.

ROCKFORD, ILL.—Miss Watahwaso, mezzo-contralto; Thurlow Lieurance, composer and pianist, and Hubert Small, flautist, were heard by a capacity audience, March 11, at Court Street M. E. Church. Rockford College Glee Club, Mrs. Woodbury Hawes, director, gave its annual spring concert March 9. The club was assisted by A. V. Essington of the oratory department and Gladys Koch, soprano. The proceeds were donated to the surgical dressings department of the Red Cross chapter.

SALEM, MASS.—The Salem Oratorio Society, Frederick Cate, conductor, gave the final concert of this season on Monday evening, March 4, in Ames Memorial Hall. The program presented was of a miscellaneous nature, with Gounod's "St. Cecilia Mass" being the principal chorus number. The assisting soloists were Dora Gibson, soprano; Benjamin Berry, tenor, and Duncan Roberston, basso. The pianists were Joshua Phippen and Caroline Martin. The Bostonia Ladies' Orchestra provided the accompaniment and was heard in orchestral pieces as well.

BOSTON.—At the recent concert of the MacDowell Club, Frederick S. Converse gave a brief address on the Army and Navy camp music. Toward the fund for this cause the MacDowell Club members contributed a goodly sum. The musical program for the afternoon was furnished by Irene Boucher, soprano, in French and English songs; Olivia Cate, pianist; the Kempton Trio, consisting of Bernice Keach, soprano; Rosalind Kempton, violin, and Lillian West, piano; Charlotte White, cellist, and Huyman Buitekian, pianist, played a Brahms Sonata.

DETROIT, MICH.—The eighth morning concert of the Tuesday Musicales Club was given at the Hotel Statler on March 5. Mrs. Leslie G. Lamborn, one of Detroit's most accomplished church singers, sang the "Shadow Song" from "Dinorah" and Christine Symington gave three songs with good effect. Vera Richardson and Madge Quigley gave an excellent interpretation of a Saint-Saëns concerto and Miss Theodosia Eldridge displayed high standard of musicianship in solos for violin. Marjorie Cleland Deyo, May Preston and Ada Lillian Gordon were the accompanists.

ALBANY, N. Y.—The choir of the First Reformed Church recently gave excerpts from Haydn's "Creation," under the direction of Alfred Hallam. The assisting soloists were Grace Klugman Swartz, soprano, and Richard Reece, tenor. A string orchestra, led by Helen Thompson, also assisted. A sacred concert was given in St. Joseph's Church Sunday evening, under the direction of Dr. M. P. Flattery, organist and choirmaster. The soloists were Mrs. John N. Wisely, soprano; Elizabeth G. Walsh, contralto; John E. Coffey, tenor; Richard Mahar, bass, and John J. Fogarty, baritone.

ALBANY, N. Y.—Frederick P. Denison directed the musical program at the 150th anniversary celebration of Masters' Lodge of Masons Monday evening at the Masonic Temple. Numbers were given by the Temple Quartet, comprising Howard Smith, Edgar S. Van Olinda, L. LeRoy Pickett and Otto R. Mende. David C. Lithgow, cellist, played the Berceuse from Godard's "Jocelyn"; Frederick B. Stevens and Raymond E. Crounse were heard in violin selections and Dr. Arthur G. Root and Edgar S. Van Olinda in vocal solos. The accompanists were Jared S. Horton and Frederick P. Denison.

TACOMA, WASH.—John W. Jones, Tacoma baritone, and the Misses Rhea and Sarah Jones took part in the St. David's day concert given in the Grand Theater at Renton, March 2, under the auspices of the Welsh society for the promotion of Red Cross benefits. At the Tacoma Public Forum held in the First Congregational Church on March 3 a feature was selections by Genita Weaver, harpist, of Seattle. Miss Weaver plays the Irish harp and sings to her own accompaniment. Adeline Dana, soprano; Hugh Winder, baritone, and Robert Ziegler, pianist, gave a delightful program in Y. M. C. A. Building No. 3 at Camp Lewis, March 2.

SACRAMENTO, CAL.—Olga Steeb, pianist, gave recently her second recital before the Saturday Club. A musicale was given by the club on March 9, featuring French and American music. The program was offered by Mmes. Albert, Elkees, L. W. Ripley, W. H. Hermitage, Edward Pease and Misses Mizpah Jackson, Florence Linthicum, Oda Smith, Beatrice Joensen, Isabelle Arndt, Alma Anderson, Maude Redmon, Mavis Scott and Constance Mering. On March 3 George McManus, pianist, and Dorothy Pasmore, cellist, gave the first of a series of concerts under the auspices of the Sacramento Music Teachers' Association in co-operation with the Extension Society of the University of California.

BOSTON.—The regular monthly concert of the Music Lovers' Club, Edith Noyes Greene, president, was given in Steinart Hall, March 4. A program of unusual interest and variety was presented by Constance and Henry Gideon in "Folk-Songs of the Russian Pale," in which Mrs. Gideon offered five or six of the numbers. Frederick Mahn, violinist, and Mme. Noyes Greene, pianist, played by special request the latter's sonata, "The Indian Princess Alta," which has been heard before at these concerts. Claire Forbes De Mailly was heard in piano solos by Debussy, Arensky and Liszt; she also accompanied her husband, Charles De Mailly, who played flute solos by Gaubert and Huë. Evelyn Jeanne, soprano, concluded the program with a group of songs.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in the list.

Individuals

Alcock, Merle—Boston, Mar. 26; New York, Mar. 28.
Auer, Leopold—New York (Carnegie Hall), Mar. 23.
Austin, Florence—Medicine Hat, Alta., Canada, Apr. 1; Calgary, Apr. 3; Edmonton, Apr. 5.
Bauer, Harold—New York (Æolian Hall), Mar. 24; New York (Carnegie Hall), Mar. 27; Scranton, Apr. 4; New York, Apr. 7.
Bonnet, Joseph—Memphis, Apr. 4.
Boshko, Victoria—New York (Æolian Hall), Mar. 28.
Braden, Adele—New York, Apr. 1.
Breeskin, Elias—Baltimore, Mar. 22, 26.
Butler, Harold L.—Wilsey, Kan., Mar. 25; Marion, Mar. 26; Buhler, Mar. 27; Arkansas City, Kan., Mar. 28; Eureka, Kan., Mar. 28.
Carl, Dr. William C.—New York (Æolian Hall), Mar. 23.
Cartwright, Earl—Boston, Mar. 31.
Casals, Pablo—New York, Mar. 24; Boston, Mar. 25.
Clemens, Clara—Boston, Mar. 23; New York (Æolian Hall), Mar. 25.
Connell, Horatio—Lockport, N. Y., Mar. 28.
Copeland, George—Cleveland, Mar. 21.
Cronican, Lee—Medicine Hat, Alta., Canada, Apr. 1; Calgary, Apr. 3; Edmonton, Apr. 5.
Donner, Max—Dorchester, Mass., Mar. 26.
Fischer, Adelaide—Brooklyn, Mar. 24.
Foster, Grace—New York, Mar. 24.
Gabrilowitsch, Ossip—New York (Carnegie Hall), Mar. 27; Milwaukee, Apr. 6; Chicago, Apr. 7.
Galli-Curci, Amelita—Washington, Apr. 5.
Garrison, Mabel—Milwaukee, Apr. 1; Bay City, Mich., Apr. 3; Flint, Mich., Apr. 5.
Gideon, Constance—Boston, Mar. 23; New York, Mar. 24.
Godowsky, Leopold—Washington, Mar. 22.
Goodwin, Wilmet—Medicine Hat, Alta., Can., Apr. 1; Calgary, Apr. 3; Edmonton, Apr. 5.
Gluck, Alma—New York (Hippodrome), Mar. 31.
Gunn, Kathryn Platt—Brooklyn, Mar. 31.
Gutman, Elizabeth—Baltimore, Apr. 2.
Havens, Raymond—Lawrence, Mass., Mar. 28.
Heifetz, Jascha—New York (Carnegie Hall), Apr. 6.
Hemenway, Harriet Sterling—Boston, Mar. 31.
Hempel, Frieda—Berkeley, Mar. 25; Seattle, Wash., Apr. 1; Portland, Ore., Apr. 3; Tacoma, Wash., Apr. 5.
Hinkle, Florence—Boston, Mar. 26.
Holterhoff, Lella—New York (Æolian Hall), Mar. 23.
Howell, Dicie—New York, Mar. 29.
Hudson-Alexander, Mme.—Boston, Mar. 31.
Jacobsen, Sascha—New York (Æolian Hall), Apr. 1.
Kaufmann, Maurice—New York, Mar. 23.
Kline, Olive—Warren, Pa., Apr. 5.
Leginska, Ethel—Brooklyn, Mar. 26.
Levitzi, Mischa—New York (Æolian Hall), Apr. 6.
Littlefield, Laura—Boston, Mar. 24, Apr. 2 and 6.
Maazel, Marvine—Saginaw, Mich., Mar. 25; Lynn, Mass., Mar. 31; Dayton, O., Apr. 2; Chicago, Apr. 5, 6.
MacDowell, Mrs. Edward—Greensboro, N. C., Mar. 26; Chattanooga, Tenn., Mar. 30; Glens Falls, N. Y., Apr. 3; Richmond, Va., Apr. 5.
Martin, Frederic—Boston, Mar. 31.
Matzenauer, Margaret—New York recital (Carnegie Hall), Apr. 4; Boston, Apr. 6.
McCormack, John—New York (Carnegie Hall), Mar. 31.
McMillan, Florence—Fort Worth, Tex., Apr. 3; Houston, Apr. 5.
Mérö, Yolanda—New York (Æolian Hall), Mar. 23.
Meyn, Heinrich—New York (Æolian Hall), Mar. 23.
Middleton, Arthur—Lockport, Mar. 25; Boston, Mar. 26; Chicago, Mar. 27; New York, Apr. 4.
Murphy, Lambert—Boston, Mar. 26; New York, Mar. 28; Boston, Mar. 31.
Novaes, Gulomar—Boston, Mar. 24; Chicago, Apr. 3; Danville, Apr. 5.
Onelli, Enrichetta—Nashville, Mar. 22, 23; Birmingham, Ala., Mar. 25.
Powell, John—New York (Carnegie Hall), Mar. 23.
Pyle, Wynne—Dallas, Apr. 2.
Richardson, Martin—Marion, Ind., Mar. 23.
Rosen, Max—New York (Metropolitan Opera House), Mar. 31; New York (Carnegie Hall), Apr. 6.
Rosenthal, Lillian—New York (Æolian Hall), Mar. 30.
Rubinstein, Beryl—New York (Æolian Hall), Mar. 28.
Salvi, Alberto—Marion, Ind., Mar. 23.
Samaroff, Mme.—New York (Carnegie Hall), Mar. 27.
Simmons, William—New York, Mar. 24.
Thibaud, Jacques—Boston, Mar. 24; New York, Apr. 7.
Warfel, Mary—New London, Conn., Mar. 21; Paterson, N. J., Apr. 4.
Weiss, Edward—New York, Apr. 2.
Werrenrath, Reinald—Boston, Mar. 26; New York (Carnegie Hall), Mar. 28; New York (New York University), Apr. 5.
Whipp, Hartridge—Bloomfield, N. J., Apr. 1.
Witherspoon, Herbert—Boston, Mar. 26.
Ysaye, Eugen—New York (Æolian Hall), Mar. 28.

Zimbalist, Efrem—Cincinnati, Mar. 23; New York (Hippodrome), Mar. 31.

Ensembles

Boston Symphony Orchestra—Boston, Mar. 26.
Chicago Symphony Orchestra—Chicago, Mar. 22, 23; Urbana, Ill., Mar. 25; Chicago, Mar. 28; Milwaukee, Apr. 1; Madison, Wis., Apr. 2; Beloit, Wis., Apr. 3; Dayton, Apr. 8.
Cincinnati Symphony Orchestra—Cincinnati, O., Mar. 22, 23; Apr. 5, 6.
Dixie Club of New York—New York (Æolian Hall), Mar. 26.
Ethel Rubel Trio—Rochester, Mar. 26; New York, Mar. 31.
Flonzaley Quartet—New York (Æolian Hall), Apr. 5, 7.
Friends of Music Society—New York (Carnegie Hall), Mar. 27.
Handel and Haydn Society—Boston, Mar. 31.
Kaufmann String Quartet—New York, Mar. 23.
Moller, Helen, and Ensemble—New York (Carnegie Hall), Mar. 30.
New Choral Society of New York—New York (Carnegie Hall), Apr. 4.
Oratorio Society of New York—New York (Carnegie Hall), Mar. 28.
Paulist Choristers—New York (Century Theater), Mar. 31.
Philadelphia Orchestra—New York (Carnegie Hall), Mar. 27.
Philharmonic Society of New York—New York (Carnegie Hall), Mar. 24, 31.
Russian Symphony Orchestra—New York (Carnegie Hall), Mar. 23.
Sinsheimer Quartet—New York, Mar. 26.
St. Cecilia Club—New York (Waldorf-Astoria), Apr. 2.
St. Louis Symphony Orchestra—St. Louis, Mar. 23, 24.
Symphony Society of New York—Washington, Apr. 5.
Tollefsen Trio—New York (Æolian Hall), Mar. 26.

ST. JOHN'S CHORISTERS
SING DVORAK'S 'REQUIEM'

Miles Farrow's Forces Perform Work for Missionary and War Relief Benefit—Gifted Soloists Aid

In aid of the Missionary and War Relief Work of Diocesan Auxiliary to the Cathedral a performance of Dvorak's "Requiem" was given at Carnegie Hall, New York, on Tuesday evening, March 12, by the choir of the Cathedral of St. John the Divine, Miles Farrow, conductor.

It is said that the work is one for which Mr. Farrow has a special affection. He produced it recently at the Cathedral, where it was so greatly admired that this public presentation was decided upon. The performance last week was one which, inside the walls of a church, could be called meritorious, but it lacked much that is necessary for the concert hall. It is a dangerous thing, for example, to sing a composition for mixed voices with boy sopranos and altos, as their intonation is, to say the least, problematic, and left much to be desired on this occasion, as on others when the experiment has been made. Mr. Farrow's chorus suffered from precisely the opposite of what most of our choral organizations are weak in—namely, a preponderance of male voices. His tenors and basses were splendid and, where they had music to sing alone, did some extremely beautiful singing.

As for the work, it impressed us as inferior to Dvorak's "Stabat Mater." There are good things in it, but they are hardly characteristic of Dvorak at his best. The soloists, Inez Barbour, soprano; Pearl Benedict-Jones, contralto; William Wheeler, tenor, and Wilfred Glenn, bass, were very satisfactory, which is more than can be said of the forty-five members of the New York Symphony Orchestra, who played the orchestral part of the work with that apathy which our symphonic orchestras display when they are playing under other than their own conductor. This may have also been partly due to Mr. Farrow's unincisive beat. G. Darlington Richards presided at the organ. The audience was not large and must have been composed mainly of parishioners of the Cathedral, as it took them a half hour to realize that applause is permissible in a concert hall. The concert was opened with the singing of the "Star-Spangled Banner." A. W. K.

Bostonia Sextet Plays in Jersey City

JERSEY CITY, March 18.—A program of unusual interest was given Friday night at the First Congregational Church in Jersey City, at one of the meetings of the Friday Forum. The musicians were the members of the Bostonia Sextet, a group of six men under the leadership of C. L. Staats, a former clarinet soloist in the Boston Symphony Orchestra. Every available seat in the large auditorium was taken a full half hour before the concert opened. Several hundred extra chairs were placed to accommodate the many who gave this evidence of their

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

The last two afternoon opera talks at the Ziegler Institute, New York City, were given by Philip Gordon, the first of which had for its subject "Richard Wagner," vocally illustrated by Elisabeth Koven, mezzo-soprano, and Stella Seligman, contralto. The last lecture, beginning with the general subject of opera from its earliest stages to the present day, comprised the Russian composers, with illustrations from Tchaikowsky, Rimsky-Korsakoff, and as an effective final number, a "Terzet," for women's voices, from "Boris." On Wednesday, March 13, a program, followed by a reception, was given in the Ziegler Studios.

The Ziegler Quartet gave opera and song numbers, which had the immediate effect of several professional engagements. The singers were Elfrida Hansen, soprano; Florence Belmanno, contralto; Arthur Greenleaf Bowes, tenor; Arthur Henderson Jones, baritone.

The other part of the program was given by Edith Morgan Savage, in piano-ologues; Elisabeth Koven, in a group of three songs; Elisabeth Breneiser, dramatic number; Dennis Murray, tenor; Bliss Harris, bass. The "Aida" duet was sung by Miss E. Hansen and

Florence Belmanno. The incidental number was offered by Mr. McCoy, a guest, and A. G. Bowes, tenor.

Illuminato Miserendino was heard in a violin recital on Thursday evening, March 14, at the New York School of Music and Arts. He gave excellent performances of Tartini's "Devil Trill" Sonata, the Beethoven Concerto, Saint-Saëns's "Rondo Capriccioso" and compositions by Puccini, Kreisler, Bach and Kramer. He was heartily applauded and obliged to add extras. Frank Howard Warner accompanied him ably.

Lotta Madden, gifted artist-pupil of Sergei Klébansky, gave a successful recital of English, French, Italian and German songs in the Strauss Auditorium of the Educational Alliance on Monday, March 4. The audience was charmed by her beautiful voice, excellent diction and execution and insisted on numerous encores. An interesting novelty was offered in a group of songs by Mrs. Hill, which were enthusiastically applauded. Francis Moore accompanied with marked musical understanding.

eagerness for good music. These Friday forums are in charge of Rev. Harry L. Everett, who has usually a good speaker, but twice this year he has varied the program by bringing good musicians to Jersey City.

The members of the sextet include Frank Currier and Jacob Staniski, violinists; Joseph Kline, viola; F. W. Lewis, cello; C. G. Sawler, double-bass, and C. L. Staats, clarinet. Louise Reynolds, soprano, was assisting artist. A. D. F.

PESCIA PUPILS WIN PRAISE

Excellent Recital Given in Carnegie Chamber Music Hall

The recital given by pupils of Chevalier Astolfo Pescia in Carnegie Chamber Music Hall last Saturday evening attracted a large and interested audience. More than a score of singers were presented for public approval, revealing many well trained voices of excellent quality, which reflected deserved credit upon Chevalier Pescia's knowledge of vocal teaching. The program comprised many difficult arias and various works of Italian, French and American composers.

The numbers were convincingly sung, with marked attention to interpretative detail, by Albert Gillespie, Ruth Schiff, Janet Van Aiken, Irma Cohn, Jonas Butenas, Naomi Carpenter, Mary Levitt, Edith Morvay, Helen Schmid, Victor Grunberg, Frances Cuce, Florence Blume and Franc Buccafusco, earning for the gifted soloists merited and sincere applause.

Brooklyn Artists Join in Benefit Program for War Relief Fund

The first of a series of four recitals planned to be given by Mme. Emma Richardson-Kuster, pianist, and Mrs. Kathrene Cavannah Parker, contralto, for the benefit of the Brooklyn Eagle War Relief Fund, was given at Mme. Kuster's home in Brooklyn, March 9. Mme. Kuster played compositions by Chopin, Liszt, MacDowell and Rubinstein. Mrs. Parker gave Shelley's "Minstrel Boy," Tosti's "Goodbye," an aria from "Samson et Dalila," Saint-Saëns, and other songs by Foster, Molloy, Neidlinger and Becker. A large gathering enjoyed the musicale. A. T. S.

Paulist Choir Visits Worcester

WORCESTER, MASS., March 11.—Last night the Paulist Choristers, 125 strong, delighted the musical world of Worcester. They sang before an audience which packed every corner in Mechanics Hall. The soloists included William Probst, Hallett Dolan, William Hallisey and Joseph Walsh, trebles; Thomas McGranahan, Parnell Eagan and Clay Hart, tenors, and Frank W. Dunford, basso. T. C. L.

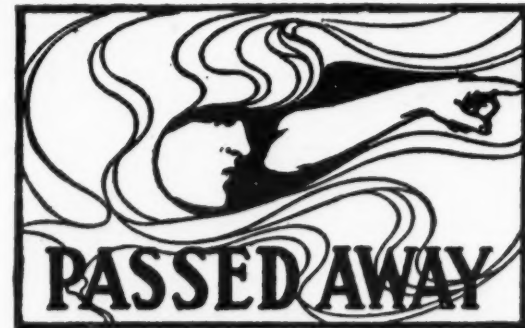
Alfred University Chorus Gives Operetta for Benefit of Red Cross

ALFRED, N. Y., March 15.—The University Chorus, Ray Winthrop Wingate, director, presented the "Bo's'n's Bride," an operetta by Maude Inch and Rhys-Herbert, at the university last evening. The operetta was the best presented here in many years and great credit is due the

director, principals and chorus. The audience was large and appreciative. All the soloists were in excellent voice and the attacks and ensemble of the large chorus were without a flaw. Anna M. Fisher of Iliou, N. Y., a student in the department of music, triumphed in the rôle of *Bo's'n's Bride*. The entire receipts of about \$100 were donated to the local Red Cross.

Give Concert for French Orphans

A concert for the benefit of French war orphans arranged by Mme. Adèle Bliss, soprano, was given at Hotel Majestic the evening of March 14, by Paulo Gruppe, 'cellist, assisted by Mme. Bliss and Mary Glen, pianist. The three artists pleased the audience greatly with their numbers. Mr. Gruppe was accompanied by Emanuel Balaban and Mme. Bliss by Viola Mayer.



Mrs. George Rasely

Mrs. George Rasely died in New York on Tuesday, March 11, after a brief illness. She was the wife of George Rasely, the gifted young tenor, well known in the concert field and this year appearing in "Chu Chin Chow" at the Century Theater, New York. The funeral was held on Thursday, March 14, from the Fifth Avenue Baptist Church, where Mr. Rasely has been soloist for a number of years. The pallbearers were William Simmons, Marion Green, Grant Keliher and Burt Roberts. Harold V. Milligan presided at the organ. All five are intimate friends of Mr. Rasely and acted as ushers at his wedding on July 12.

Lina Esther Palmer

PITTSBURGH, PA., March 18.—Lina Esther Palmer, a music teacher of Morgantown, W. Va., was killed in the wreck on the Pennsylvania Railroad near Harrisburg on the morning of March 15. Miss Palmer was well known in Pittsburgh, having been frequently heard here in concert. Her last appearance in this city was in a concert at the William Penn Hotel on April 10, 1917. She subsequently went on tour with the Cincinnati Symphony Orchestra.

Roy P. Madden

Roy P. Madden, husband of Lotta Madden, the soprano who recently effected her début in New York, died on Monday evening, March 18, in the Roosevelt Hospital, New York, of pneumonia. Mr. Madden was thirty-two years of age.

Albert E. Linderoth

Albert E. Linderoth, for many years an instructor of violin playing, died from heart disease on Saturday, March 16, at his home in Brooklyn. He was in his sixty-eighth year.

Dayton Soldiers and Civilians Join in Community Sing



Regimental Band of the 322d Ohio Infantry, Soldiers, Chorus and Civilian Singers Who Made Up the Chorus of the Patriotic Sing at Dayton

DAYTON, OHIO, March 2.—Four thousand voices, raised in familiar and patriotic songs in Memorial Hall, Sunday afternoon, Feb. 24, made Dayton's first patriotic sing an unqualified and inspiring success. So successful, in fact, was the affair that John Finley Williamson, who conducted the sing, has been asked to organize a chorus from the 10,000 men stationed at Wilbur Wright aviation field. This chorus, with the singing organizations of the city, will form the nucleus of future sings to be given both in and out of doors.

In response to the call of the Woman's Patriotic League, the hall was packed long before the concert began. Fortunately, seats for the 1500 singers had been reserved. The regimental band of the 322d Infantry was brought especially from Camp Sherman for the event. This band is composed entirely of men from this vicinity, whose instruments were presented to them through the generosity of the Dayton Herald.

Massed on the flag-draped stage about the band and the soldiers' chorus were the members of the Messiah Chorus, composed of the leading singers of the city, and the young women of the Federated Industrial Clubs, who make up most of the membership of the Woman's Patriotic League.

In the balconies were grouped 500 school children, under the leadership of O. E. Wright, who led in the singing of the first verse of "America."

The inspiring strains of "The Marseillaise" followed, the Messiah Chorus singing under the leadership of the band leader, Fernand VeeVaert.

The singing was interrupted just long enough for Mrs. H. H. Fay, Jr., president of the Woman's Patriotic League,

to introduce C. S. Jacobsen, local representative of the War Department Commission on Training Camp Activities.

By this time the enthusiasm of the audience was at fever heat, which was intensified by the singing of "Dixie" and the choruses of other favorite songs.

The "hit" of the afternoon was made by Corporal Pierpoint, who sang his own

song, "Watch Your Step, America." Led by Sergeant De Young of the Wright field, the soldiers' chorus sang "Over There" and "Pack Your Troubles," and Ellis Legler was heard in "Keep the Home Fires Burning." The quartet of the Third Street Presbyterian Church followed with "The Battle Hymn of the Republic." Finally Mr. Williamson led

the audience in "Nearer, My God, to Thee."

Too much credit cannot be given Mr. Williamson, the director of the Messiah Chorus; every night, during the week preceding the sing, Mr. Williamson, with his accompanist, Charles Arthur Ridgway, conducted rehearsals at the various school centers. E. L. H.

THELMA GIVEN TO APPEAR

Young Violinist to Make New York Début This Spring

The Metropolitan Musical Bureau will present Thelma Given, an American violinist, who studied with Prof. Leopold Auer during the last six years and who returned to America with her teacher last month after appearing successfully in Russia and the Scandinavian countries. Her American début will be announced shortly.

Miss Given was born in Columbus, Ohio, in 1896. She studied the violin under different teachers in the United States until she was fifteen. In 1911 she went to Europe to continue her studies. Professor Auer heard her at Contrexeville, France, that year and she was immediately accepted by him as a pupil. She thereupon made her home in Petrograd, where she has since studied with him.

Miss Given gave her first concert in the Conservatory of Music in Petrograd in 1916 with great success, and she repeated this success in Reval and other Russian cities, as well as in Finland, Sweden and Norway. When Mr. Auer decided to come to America this year, Miss Given and her family returned with him to America.

Miss Given is the possessor of the famous violin known as "The Fountain," one of the historic instruments made by

Joseph Guarnerius at Cremona, Italy, in 1738. It became a part of the famous collection, formed by A. Fontain, at Norfolk, England, and thence passed through various hands into those of its present owner.

S. L. Rothapfel Enlists in Marine Corps

S. L. Rothapfel, managing director of the Rialto and Rivoli Theaters in New York, enlisted last Monday in the U. S.

Marines. Mr. Rothapfel was formerly a private and later a lieutenant in that branch of the service. He saw service in the Boxer uprising and was stationed in the Canal Zone during the troubles there. While in the service Mr. Rothapfel will produce pictures for the government, showing the public just what the Marines are doing. He has been a consistent champion of the best music in the motion picture theaters.

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